ROCK MOVIES

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HIT PARADER YEARBOOK

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FALL 1979
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GENE SIMMONS SOLO
MEAT LOAF
FACTS OF LIFE
BOSTON'S SECOND MILLION
CARS · RONSTADT
FIREFALL
ELTON JOHN IS BACK
QUEEN TOUR REPORT
MICK JAGGER
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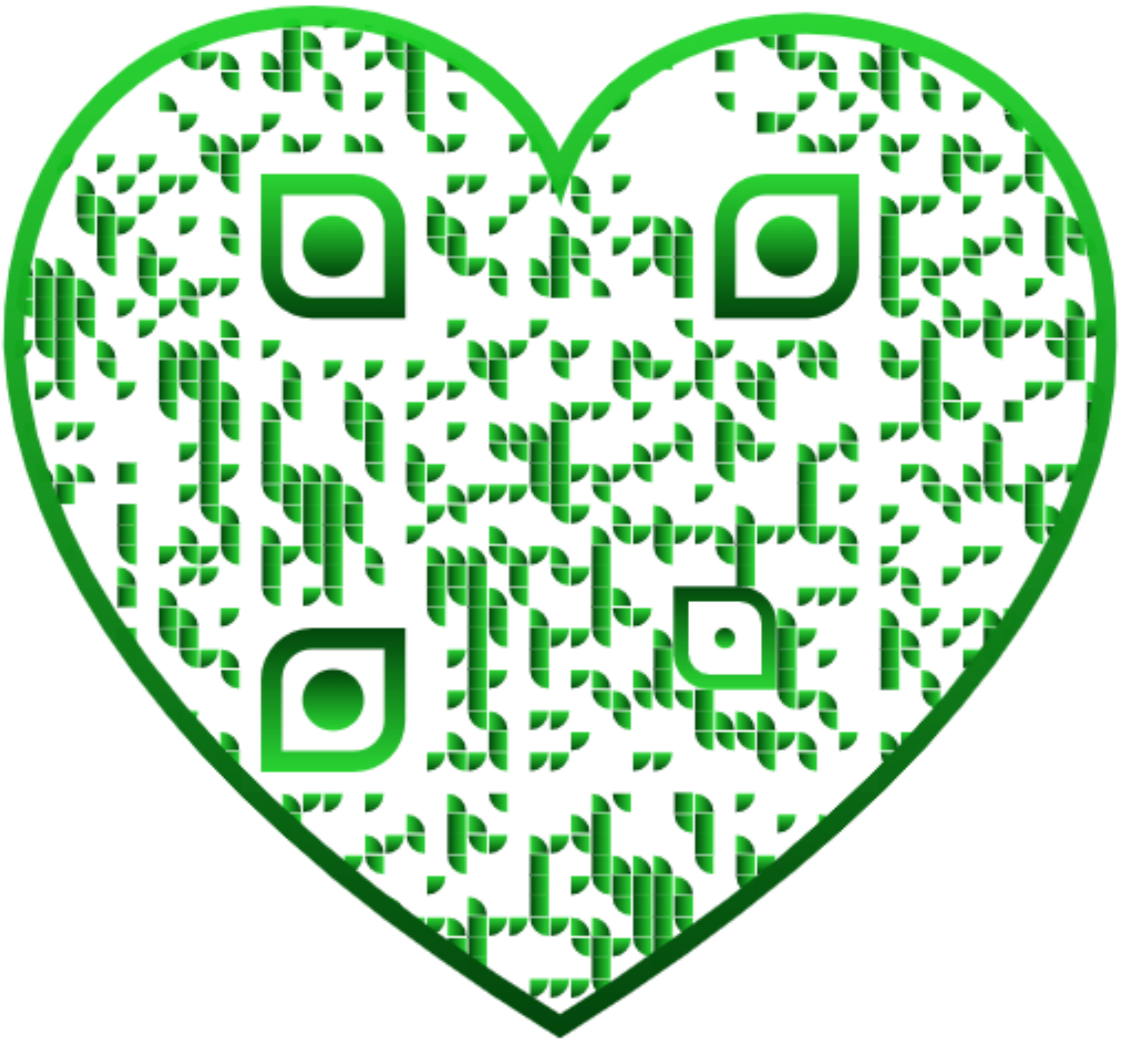

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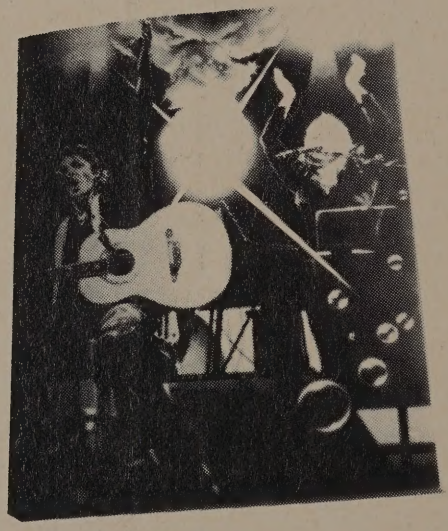

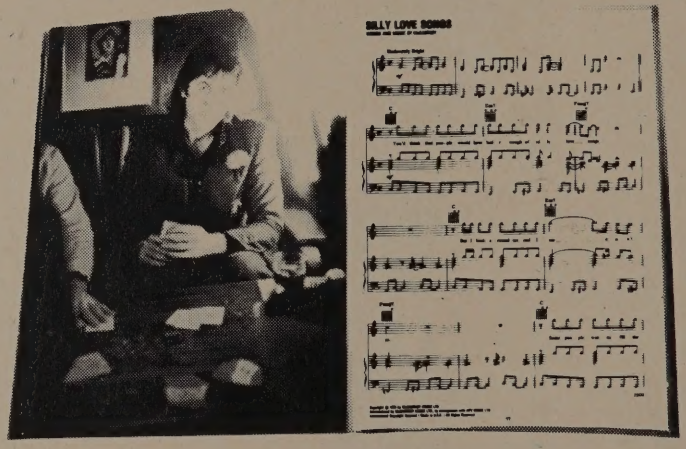

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THE GENE SIMMONS SOLO INTERVIEW

Reporting: Richard Robinson

The phone rings in my office, it's Gene Simmons calling from LA. He's sorry he called a little late for the interview, but it took him a while to get from Malibu to the Kiss offices. Have I heard his record yet? Well, no, I haven't. I'm due to hear it in a couple of days. Then we can't talk about the solo album and the music. Maybe we should do the interview some other time. No, Gene, how about telling me about making the album now, and we'll talk about the music at the end of next week. Okay, so here goes.

"I wanted to talk about the record and the music, not about how many times my tongue has been dipped into virginal pockets," says Gene, slightly forlorn.

"Well, we shouldn't talk about that anyway," I reply.

"Why not?"

"It's not polite."

"Oh." Gene pauses. "I just thought that after all the things that we've done for about five or six years that it was time to talk about music and the album."

My first question, I say to Gene, is what kind of a lottery did you have as to who was going to use what studio when with who — after all, with Peter, Ace, Paul, and Gene making albums at the same time, and only a limited number of good recording studios in the world...

"That was really easy because we had just come back from Japan in early April and when everybody took about two months off I went to England, Oxford, England, to a place called The Manor and started working on tracks for my album. I played all the rhythm guitars and semi-lead guitars."

"Was this like a bass man's holiday for you?" I ask.

"I didn't want to ah, you know, a bass player in a band and he goes into a different kind of a record is usually handicapped in a sense because if he's played bass on the record then everything's going to revolve around that. These were different kinds of songs as you will hear."

"Did you have all the songs written at that point, when you went to the Manor?"

"Some songs are as old as seven to eight years. Some are pre-Kiss, before Kiss got together. They're the kind of songs that nobody has ever known that I'm capable of writing, number one; or that I could sing at least two octaves above the voice that I use on record, number two; and that in fact that I had a different voice at all, number three. I think all that is going to come out. I've played it for some people, press, some people quote 'in the know', that sounds like a Saturday morning thing, *In the know* with..."

"That's a good description of those unemployed people," I insert.

"Yes. Anyway, the reaction has come back that some parts sound vaguely Beatle-esque *Abbey Road* period, other things sound, well just other things, a real fun record, but let me not talk about the music because that we'll get to later. The stuff was done in early April at the Manor. After I had finished doing the basics I had to come to Los Angeles to do our movie, "Kiss Meets The Phantom" which was done in May. At the end of May we finished and from June until July I was in Los Angeles at a place called Cherokee Studios doing the sweetening where all the guest stars dropped by."

Gene has a full line-up of guest stars on his lp. "Initially there were going to be people as far ranging as Sammy Davis, Jr., Dinah Shore, Liberace, Chaka Khan, Paul McCartney, it was going to be the world. Paul McCartney did not make it because his schedule did not tie in, Liberace's manager wanted me to sign with his label ... Dinah Shore and Sammy Davis I had to call up and say I'm sorry I think I'm getting ahead of myself and people won't understand it.

"So the people that finally wound up on the record are Lassie, who we sent a mobile unit out to record, and the day before the record went to print their people decided they didn't want any credit on the album because they were afraid it would conflict with the movie, 'The Magic Of Lassie', so we took off their names. Let's see who else is on the album: Bob Seger, who's on two songs; Helen Reddy, Donna Summer, Skunk Baxter from Doobies, Joe Perry, Rick Neilsen, Janis Ian, members of the New York and Los Angeles Philharmonic orchestras.

"Originally we were going to have the Radio City Rockettes tap dance to a song called 'Living In Sin At The Holiday Inn', but they decided not to tap dance to it because they heard the lyrics were too suggestive. Cher makes a guest appearance as a groupie who calls up on the telephone and says something to the effect: 'Oh my god is this Gene Simmons, oh my god is it true what they say?!", members of the Beatlemania play because they sound like the guys that I wanted. I ran into Mitch Wiseman in Los Angeles and after finding out that Paul McCartney was not going to make it I figured well look second is better than none. There's some other people, oh, Michael DesBarre from Detective is in singing his head off. The Azuza California Citrus College Choral which is a real thing that actually exists, it's a group of forty kids that have angelic voices — they all sound like real nice angel kind of people."

A very heady list of guest stars. I wonder out loud how Gene managed to organize all this and figure out who was going to do what?

"Real easy," says Gene. "It had to do with the lyrical content of the songs suggesting who was going to be on which one. Well, first of all the first side starts off with a really orchestrated thing that sounds like it's a virginal nun, played by Janis Ian, who sings in Latin surrounded by members of the Los Angeles Symphony Orchestra. She is basically singing a Latin thing which says something like 'I am pure but I am surrounded by evil' and underneath her is this kind of demonic kind of voice saying 'Let me in, let me in' sexually and otherwise.

"So it's a sexual religious innuendo. The virginal nun, all good, with the forces of evil outside of her, trying to enter

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BOSTON'S SECOND MILLION

"I Didn't Expect It To Happen" Says Tom Scholz

After Boston released their second album, *Don't Look Back*, they plunged into a massive, six months tour that brings them to more than a million fans in 40 cities.

Despite their extended absence from the stage (they've been off the road for months), Boston had no trouble making the transition from the studio to the stage. According to leader Tom Scholz, performing live is not their problem.

"I've been playing live music for so many years that I don't think about what

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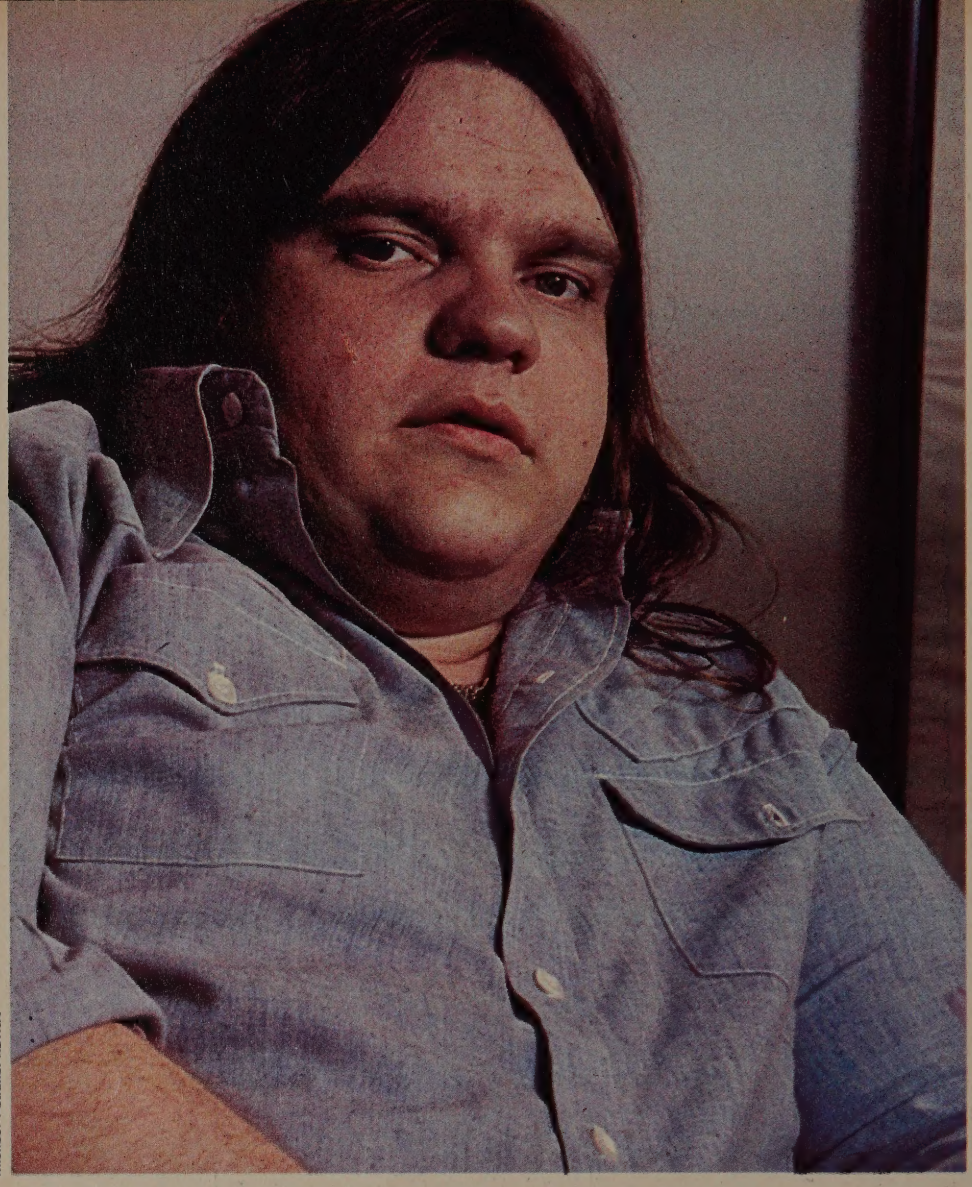


Michael Putland/RETNA

MEAT LOAF AND THE FACTS OF LIFE

by Deane Zimmerman

Meat Loaf has made quite an impact since the Bat Out Of Hell *lp was released a little more than a year ago. With sales of more than 1½ million, and two platinum singles ("Two Out Of Three Ain't Bad" and "Paradise By The Dashboard Light"), Meat has become a household word.*

After touring at a furious pace for eleven months, the group finally came off the road to begin some new projects. Calling from his New York hotel suite, Meat spoke about those projects, success and his unique sense of humor.

Meat: That kind of humor, the *Lampoon* humor, you're either born with it or you're not. I think you're either born with sick humor or forget it — it's not something you develop. Steinman has sick humor, I have sick humor ... I think that type of humor has always had a wide audience, I mean 'Saturday Night Live' was almost an instant success. It's always existed, it's just been stuck in nightclubs somewhere where a massive audience doesn't see it.

HP: Were you confident that you'd be successful?

Meat: I never sat around and thought about it. I haven't changed, I don't even know that I feel successful at the moment. I feel this is another step toward what I'm trying to achieve. People say, 'well, how does it feel to be known?' Basically, I've always been known wherever I am. When I was in New York doing shows (Meat Loaf began his career as an actor) people always stopped me on the street or came over to my table to talk. Before the record, I'd get stopped four or five times. Now it's gotten to the point where I can't walk on the street. It's bizarre, I'm sort of cooped up a lot.

HP: You don't really look like the typical rock star...

Meat: No, thank goodness. Thank God I don't.

HP: Were you at all concerned about being taken seriously as a rock star, overcoming that image?

Meat: No, not at all. I never sit around and think about anything, I just do it. I've never worried about being accepted as a performer. You can't sit around and worry whether you're going to have a job or be successful or if people are going to like what you're doing because you're never going to be able to please all the people all the time. The only thing I sit around and think about is if one of my accountants says I've got to spend money. That's great, I like that...

HP: Although your music stands alone, how important are the theatrics?

Meat: The whole thing is based on the songs. If I was doing other songs the theatrics would look absolutely silly and contrived. It would be ridiculous.

The stage show was never planned. We never sat down and said 'okay, I'm going to do this...' There are only two or three moves for an entire two hours which were actually planned. One was the makeout cause we had to go with the cues. If I was doing 'Sitting On The Dock Of The Bay' I couldn't very well pace and stare, it would look silly. This way it's not contrived because it's based on the music and what's really going on.

HP: You've spoken about expanding the theatrics...

Meat: I'm not talking about lasers and lights, that's been done a million times and it's really boring. But we're expanding more and more as we go on the tours. I'd like to get away from seeing amplifiers and stuff like that, basically do the kind of thing that's been done before but in a whole other way. Like having sets

that are simple — not get really elaborate with them. But it's impossible to say I want to do this, or I want to do that because I have no base. It has to have a foundation and the foundation is the songs and the music. Without knowing that it's impossible to say what I'd want to do.

HP: When are you going to record the next album?

Meat: In January. We've got a lot of the songs but not all, we're missing about three.

HP: How much of your input goes into them?

Meat: As far as the writing, none. Jim (Steinman) writes the songs and then I take over and do them the way I feel, and add backgrounds ... As far as the actual band arrangements, I leave that up to Todd (Rundgren), Jim and Roy Bittan. I work with Todd on all the vocals — I wouldn't leave that to anybody else. Most of the time when I'm doing the vocals there's nobody in the studio except for me and the engineer. I wouldn't let anybody in there cause that's how confident I am on that end. I know what I'm doing as far as putting down a vocal.

HP: What's the new album like?

Meat: It's not like Boston or Foreigner where they've got a sound and that's what they've got to stick to. We don't have a sound, we'll purposely stay away from 'Bat Out Of Hell,' or 'Paradise By The Dashboard Light' cause we're not trying to re-create another 'Paradise' or 'Bat Out Of Hell.' That way we'll change, by purposely staying away from what we've already done. We're in a constant state of change from day to day, like the Universe.

HP: What's happening with the 'Bat Out Of Hell' movie?

Meat: Well, it's not 'Bat Out Of Hell,' it's called 'Neverland.' We're working on it now, that's the reason I'm not going on the road — there's so much to do. There's talk of starting it next fall, after we finish this record and go back out on another tour. We don't really talk about it cause there are copyright problems and if you give out too many ideas people will want to steal them...

HP: Is it going to be a motion picture, or a tv movie?

Meat: It'll never be a TV movie cause I hate TV. I think it's really cheap exploitation. There have been some things that have been really good, like 'Missles Of October.' The only thing I watch on TV basically is sports and maybe 'The Odd Couple.'

HP: What about 'Saturday Night Live'?

Meat: I watch it but even they can't do the things they really want to. It's not their fault, I know from working with those people, I know where they're at and where they want to go and what they can't get away with. I've seen a lot of stuff turned around, even things I've done for them have been turned around a bit.

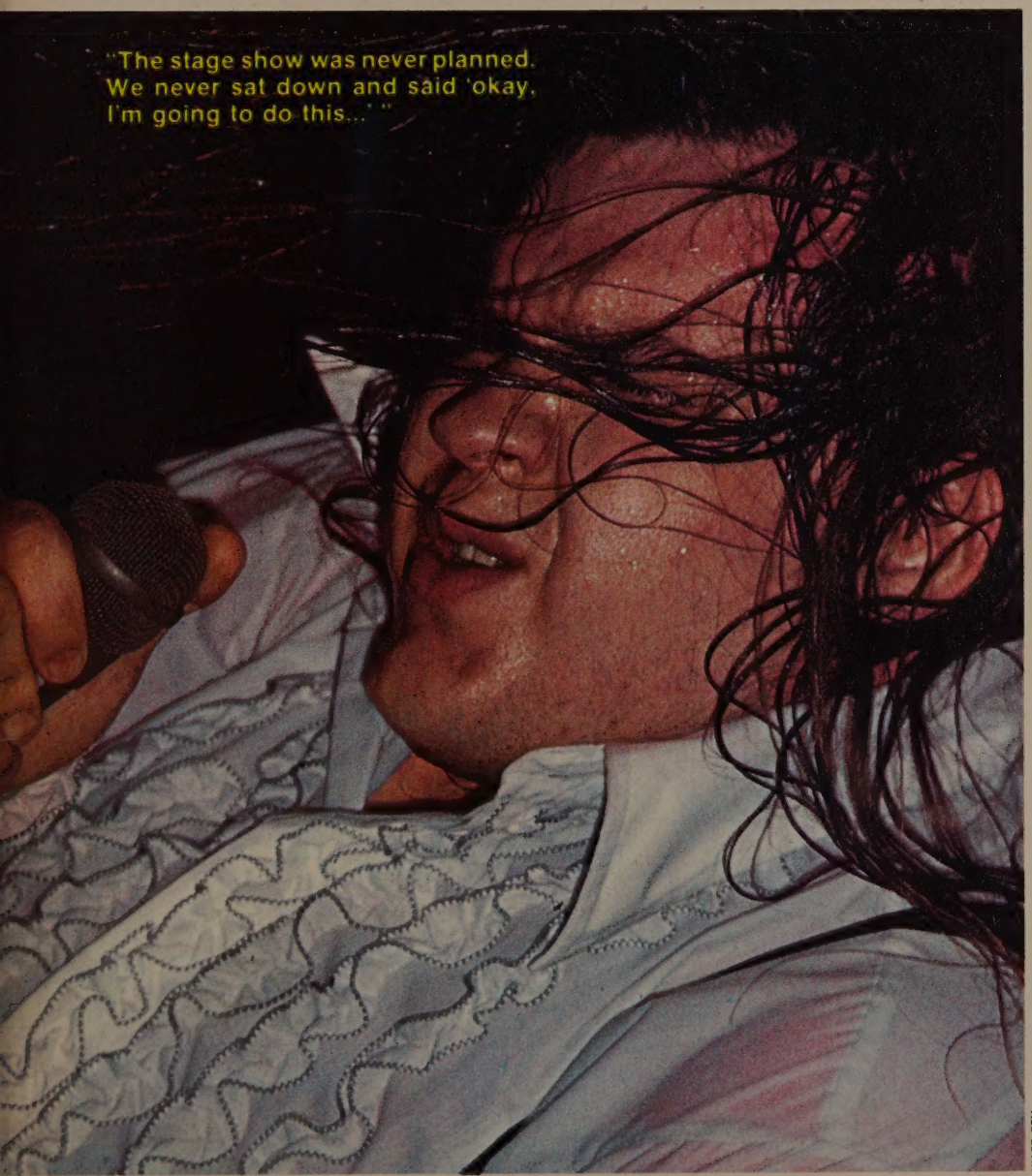
The only live TV show I've ever done was 'Saturday Night' and I didn't like it too much. They have to know exactly where I'm going ahead of time so they can set up their cameras and it's so confining, I can't deal with it. If I do the show again, and I probably will next year, I'd like to be able to host it. That way I won't be so confined.

HP: Are you having fun?

Meat: Yeah — and it'll be more fun because I continue to learn all the time. We're different from a normal rock and roll band. We're not locked and we'll never be locked — that's the basis for the whole thing. We run it all, musically nobody tells us what to put on a record and what not to put on a record. We're even getting into our own marketing because Jim is real bright in that area and I don't think there's anybody who knows how to sell a song better than the guy who wrote the song.

We encompass everything, we don't just put together an album and then say 'here it is.' We come up with the covers, we came up with the new ads for 'Paradise By The Dashboard Light' with the arms and the girls, and we've come up with a lot of the radio commercials. We're into the whole spectrum of things instead of just sitting around and letting someone else do it cause there's no one who can do it like you can.

That's not saying that the record company doesn't care, cause they really do. They're really into it and they're doing everything in the world for us and putting a lot of money into it but no one can ever care as much about the project as Jim and I do. If I was into somebody else I wouldn't care on the day - to - day, minute - to - minute basis as much as they do. That's not putting anyone down, that's just the facts of life.□



Roz Levin

ROCK & ROLL HOTLINE

THE CARS FIND THE KEY TO THE HIGHWAY

Usually a rock band peddles a tape to a record company, tries to get signed, makes an album, then goes on tour. They start in small clubs, then, if they make it, graduate to larger arenas.

It didn't happen that way with The Cars.

Within weeks of their first rehearsals The Cars — Ric Ocasek, Ben Orr, David Robinson, Greg Hawkes, and Elliot Easton — were playing dates on Boston's busy club circuit.

Their manager, Fred Lewis, managed to get them on as opening act to Bob Seger's sold-out, 4,800 seat Music Hall show.

Their demo tape was getting radio airplay on Boston's top FM stations and their "Just What I Needed" cut became the No. 1 request item at WCOZ-FM.

And they still weren't on a record label.

Not for long, however. The Cars signed to Elektra/Asylum, and went to England to record their first lp with producer Roy Thomas Baker. It seemed that The Cars were becoming an overnight success ... but it wasn't overnight. It's usually not.

Guitarist, vocalist and songwriter Ric Ocasek says, "With this band it's been a steady thing from the beginning. When we started I felt it was a real good band, and if this band couldn't do it, it was ridiculous. It was the right combination of people and the songs had come of age. Everything was in a good place and I felt it had a good chance.

"We probably would have released our own album if we hadn't been signed.

"I feel our success came pretty much in stride. I've been working on it for eight years. I was ready for it. It has happened real fast, faster than I thought it would. I did think we'd have a few albums out before we got any kind of national attention...

"But we're really excited about it, and trying to keep up with it is a lot of fun."

Ocasek was telephoning from Cleveland, where the band was trying to "keep up with it" by touring with acts like Bob Seger and Tom Petty in 15,000 seat halls.

"We're not running around screaming that we're stars," said Ocasek, "we know something about the business, and we're not letting anything go to our heads. We want to try and stay the same, and not let all this change us.

"We're a new band that's only been together for a year and a half, although the stage thing and recording thing is together. We're not burned out, we're ready to go, we're still at the beginning."

Why the name, The Cars?

"It was David, our drummer's idea. A car is like one of the American staples. You jump into the car and close the door and roll up the windows and turn on the air conditioning for climate control and drive through the environment while you listen to music, completely in your own privacy...

"It was like a pop art conception. Like 20 Campbell soup cans."

Previously appeared in Lisa Robinson's "Rock Talk" column.

"We're not running around screaming..."

Paul McAlpine

RONSTADT RUMORS

Jim Shea

Linda on skates...

Linda Ronstadt rumors abound. The one we keep hearing in New York City is that Linda's planning to move here for three months, to get out of California during Gov. Jerry Brown's political campaign.

But if she does come here for awhile, it won't necessarily be to remove herself from the political spotlight. Linda's always said that she wanted to spend some time in New York, "experience" the autumn, changes of seasons and all that. It's finally gotten to the point where she's looking for a place to rent.

She hasn't lived in her Malibu home since *US* magazine printed her address and she said so many people came around it looked like "One Flew Over The Cuckoo's Nest Part II". (It hasn't seemed to bother Mick Jagger, who temporarily borrowed Linda's digs while she was on tour until he could find a home of his own in LA).

Linda's band (Waddy Wachtel, Kenny Edwards, Don Grolnick, Dan Dugmore and Russ Kunkel) may be in for an interesting tour this winter if the rumor about her touring with David Bowie (yes, that's right) is true.

Apparently Linda's "people" and Bowie's "people" are discussing the possibility of the two of them touring Australia, New Zealand and Japan together in December and January. The connection is Eric Barrett, who is Linda's tour manager and Bowie's lighting director. It would be a strange package indeed, but stranger things have happened in rock and roll.

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MCA-204 ALBUM $2.98
Flying Home; Everybody's Somebody's Fool; How High The Moon; Blow-Top Blues; Midnight Sun; AirMail Special; Hamp's Boogie Woogie; Red Top; Gone Again; New Central Avenue Breakdown; Hey! Ba-Ba-Re-Bop; Rockin' In Rhythm.
8 TRACK TAPE - MCAT-204 $4.98

WOODY HERMAN'S GOLDEN FAVORITES
MCA-219 ALBUM $2.98
Woodchopper's Ball; The Golden Wedding; Who Dat Up Dere; Yardbird Shuffle; Down Under; Indian Boogie Woogie; Blue Flame; Four Or Five Times; Irresistible You; Chips' Boogie Woogie; Las Chiapanecas; Woodsheddin' With Woody.
8 TRACK TAPE - MCAT-219 $4.98

LORETTA LYNN - MCA-113 ALBUM $2.98
Don't Come Home A Drinkin' With Lovin' On Your Mind; I Really Don't Want You To Know; Tomorrow Never Comes; There Goes My Everything; The Shoe Goes On The Other Foot Tonight; Saint To A Sinner; The Devil Gets His Dues; I Can't Keep Away From You; I'm Living In Two Worlds; Get What 'Cha Got And Go; Making Plans; I Got Caught.
8 TRACK TAPE - MCAT-113 $4.98

LORETTA LYNN - HYMNS
MCA-5 ALBUM $2.98
Everybody Wants To Go To Heaven; Where No One Stands Alone; When They Ring Those Golden Bells; Peace In The Valley; If I Could Hear My Mother Pray Again; The Thind Man; How Great Thou Art; Old Camp Meetin' When I Hear My Children Pray; In The Sweet Bye And Bye; Where I Learned To Pray; I'd Rather Have Jesus.
8 TRACK TAPE - MCAT-5 $4.98

LORETTA LYNN - MCA-6 ALBUM $2.98
You Ain't Woman Enough; Put It Off Until Tomorrow; These Boots Are Made For Walkin'; God Gave Me A Heart To Forgive; Keep Your Change; Someone Before Me; The Darkest Day; Tippy Toeing; Talking To The Wall; A Man I Hardly Know; Is It Wrong; It's Another World.
8 TRACK TAPE - MCAT-6 $4.98

LORETTA LYNN and CONWAY TWITTY
MCA-8 ALBUM $2.98
It's Only Make Believe; We've Closed Our Eyes To Shame; I'm So Used To Loving You; Will You Visit Me On Sunday; After The Fire Is Gone; Don't Tell Me You're Sorry; Pickin' Wild Mountain Berries; Take Me; The One I Can't Live Without; Hangin' On; Working Girl.
8 TRACK TAPE - MCAT-8 $4.98

LORETTA LYNN - MCA-7 ALBUM $2.98
Who Says God Is Dead; I Believe; Standing Room Only; The Old Rugged Cross; Harp With Golden Strings; If You Miss Heaven; I'm A 'Gettin' Ready To Go; In The Garden; Ten Thousand Angels; He's Got The Whole World In His Hands; Mama, Why.
8 TRACK TAPE - MCAT-7 $4.98

SAMMY KAYE - MCA-191 ALBUM $2.98
Harbor Lights; Walkin' To Missouri; Penny Serenade; Atlanta, G.A.; Roses; Laughing On The Outside (Crying On The Inside); It Isn't Fair; Chickery Chick; I'm A Big Girl Now; Blueberry Hill; Room Full Of Roses; The Old Lamp-Lighter.
8 TRACK TAPE - MCAT-191 $4.98

WAYNE KING - MCA-94 ALBUM $2.98
The Waltz You Saved For Me; Josephine; Now Is The Hour; Near You; Dancing With Tears In My Eyes; Lonesome; That's All; Goofus; Where The Blue Of The Night Meets The Gold Of The Day; Together; True Love; Deep Purple; Meet Me Tonight In Dreamland.
8 TRACK TAPE - MCAT-94 $4.98

TED LEWIS - MCA-258 ALBUM $2.98
When My Baby Smiles At Me; She's Funny That Way; Just Around The Corner; The Sweetheart Of Sigma Chi; The Old St. Louis Blues; Tiger Rag; Wear A Hat With A Silver Lining; Down The Old Church Aisle; I'm The Medicine Man For The Blues; King For A Day; Three O'Clock In The Morning; Good Night.
NO TAPE AVAILABLE

GUY LOMBARDO - MCA-103 ALBUM $2.98
MEDLEY'S: Blues In The Night; The Birth Of The Blues; I Gotta Right To Sing The Blues; Memories; Let The Rest Of The World Go By; My Secret Love; Love Nest; Love Is The Sweetest Thing; Something To Remember You By; The Very Thought Of You; You're My Everything; Kiss Me Again; A Kiss In The Dark; I'll See You Again; By The Light Of The Silvery Moon; Shine On Harvest Moon; Moonlight Bar; As Time Goes By; Bidin' My Time; Breezin' Along With The Breeze; I Want To Be Happy; I'm Looking Over A Four Leaf Clover; Happy Days Are Here Again; April Showers; September In The Rain; I Only Have Eyes For You; If I Could Be With You; It Had To Be You; In A Shanty In Old Shanty Town; Three Little Words; Baby Face; Somebody Loves Me; Don't Take Your Love From Me; What Is This Thing Called Love.
8 TRACT TAPE - MCAT-103 $4.98

JIMMY MARTIN - MCA-96 ALBUM $2.98
Prayer Bells Of Heaven; Goodbye; Give Me Roses Now; What Would You Give In Exchange; Voice Of My Savior; Shut In's Prayer; This World Is Not My Home; Pray The Clouds Away; Lord I'm Coming Home; Give Me Your Hand; Little White Church; God Guide Our Leaders Hand.
8 TRACK TAPE - MCAT-96 $4.98

JIMMY MARTIN - MCA-137 ALBUM $2.98
Singing All Day And Dinner On The Ground; Lift Your Eyes To Jesus; My Lord Keeps A Record; God Is Always The Same; When The Savior Reached Down For Me; Shake Hands With Mother Again; Help Thy Brother; A Beautiful Life; Stormy Waters; Hold To God's Unchanging Hand; Little Angels In Heaven.
8 TRACK TAPE - MCAT-137 $4.98

WEBB PIERCE - MCA-120 ALBUM $2.98
In The Jailhouse Now; Slowly; I Ain't Never; Wondering; There Stands The Glass; If The Back Door Could Talk; Tupelo County Jail; I Don't Care; Alla My Love; Don't Do It, Darlin'; Missing You.
8 TRACK TAPE - MCAT-120 $4.98

MILLS BROTHERS - MCA-188 ALBUM $2.98
Paper Doll; I'll Be Around; You Tell Me Your Dreams, I'll Tell You Mine; Till Then; You Always Hurt The One You Love; Don't Be A Baby, Baby; Across The Alley From The Alamo; Be My Life's Companion; The Glow Worm; Queen Of The Senior Prom; Smack Dab In The Middle; Opus One.
8 TRACK TAPE - MCAT-188 $4.98

BILL MONROE - I'LL MEET YOU IN CHURCH SUNDAY MORNING
MCA-226 ALBUM $2.98
I'll Meet You In Church Sunday Morning; Drifting Too Far From The Shore; Master Builder; I Found The Way; We'll Understand It Better; Let Me Rest At The End Of The Journey; Going Home; One Of God's Sheep; Way Down Deep In My Soul; On The Jericho Road; Farther Along; The Glory Land Way.
8 TRACK TAPE - MCAT-226 $4.98

BILL MONROE - MCA-131 ALBUM $2.98
Let The Light Shine Down On Me; Lord Protect My Soul; Wait A Little Longer Please Jesus; A Voice From On High; I'm Working On A Building; Don't Put Off Till Tomorrow; He Will Set Your Fields Afire; Get Down On Your Knees And Pray; Boat Of Love; Walking In Jerusalem Just Like John; River Of Death.
8 TRACK TAPE - MCAT-131 $4.98

RUSS MORGAN - MCA-92 ALBUM $2.98
Does You Heart Beat For Me; The Object Of My Affection; Do You Ever Think Of Me; Cruising Down The River; Linger Awhile; Stumbling; The Wang Wang Blues; So Tired; Josephine; You're Nobody Till Somebody Loves You; Wabash Blues; Johnson Rag; Dogface Soldier.
8 TRACK TAPE - MCAT-92 $4.98

OSBORNE BROTHERS - HYMNS
MCA-125 ALBUM $2.98
I Bowed On My Knees And Cried "Holy"; How Great Thou Are; Rock Of Ages; Steal Away And Pray; I Pray My Way Out Of Troubles; Will You Meet Me Over Yonder; Light At The River; What A Friend We Have In Jesus; Medals For Mothers; Jesus Sure Changed Me; Where We'll Never Grow Old.
8 TRACK TAPE - MCAT-125 $4.98

ERNEST TUBB - MCA-16 ALBUM $2.98
Walking The Floor Over You; Rainbow At Midnight; Let's Say Goodbye Like We Said Hello; Another Story; Thanks A Lot; Half A Mind; I'll Get Along Somehow; Waltz Across Texas; It's Been So Long Darling; Mr. Juke Box; I Wonder Why You Said Goodbye.
8 TRACK TAPE - MCAT-16 $4.98

ERNEST TUBB - MCA-84 ALBUM $2.98
I'll Get Along Somehow; Slipping Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely; There's A Little Bit Of Everything In Texas; Walking The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello.
8 TRACK TAPE - MCAT-84 $4.98

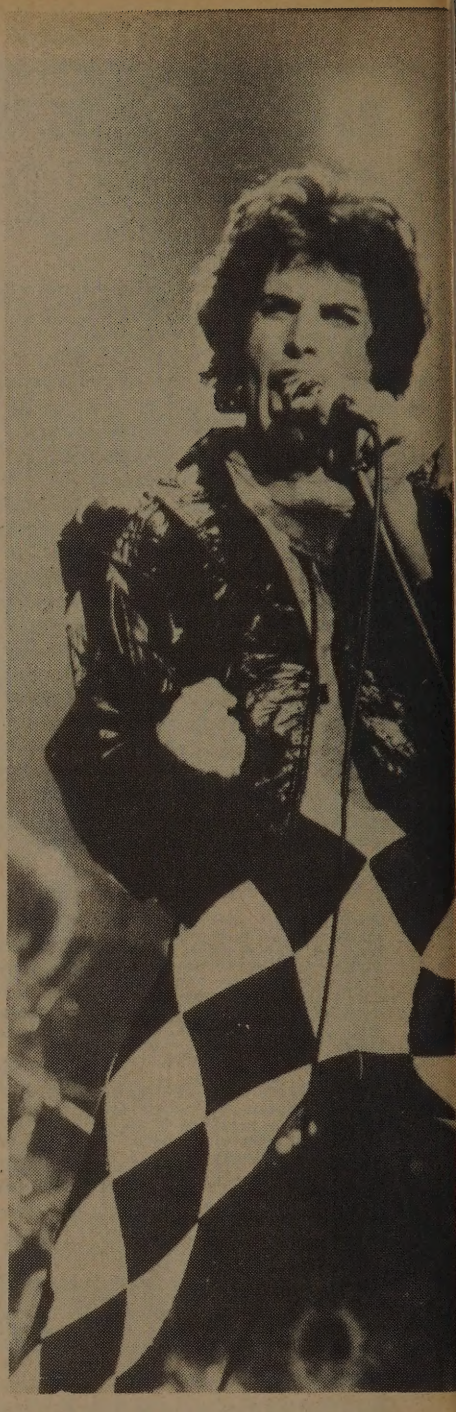
KITTY WELLS -DUST ON THE BIBLE
MCA-149 ALBUM $2.98
Dust On The Bible; I Dreamed I Searched Heaven For You; Lonesome Valley; My Loved Ones Are Waiting For Me; I Heard My Savior Call; The Great Speckled Bird; We Will Set Your Fields On Fire; We Buried Her Beneath The Willows; One Way Ticket To The Sky; I Need The Prayers; Matthew Twenty-Four; Lord I'm Coming Home.
8 TRACK TAPE - MCAT-149 $4.98

KITTY WELLS - MCA-121 ALBUM $2.98
It Wasn't God Who Made Honky Tonk Angels; This White Circle; Mommy For A Day; Release Me; I Gave My Wedding Dress Away; Amigo's Guitar; Heartbreak U.S.A.; I'll Repossess My Heart; Password; Searching; Making Believe.
8 TRACK TAPE - MCAT-121 $4.98

KITTY WELLS AND RED FOLEY
MCA-83 ALBUM $2.98
One By One; Just Call Me Lonesome; As Long As I Live; A Wedding Ring Ago; Make Believe; Candy Kisses; You And Me; Memory Of A Love; I'm A Stranger In My Home; I'm Throwing Rice; No One But You; I'm Counting On You.
8 TRACK TAPE - MCAT-83 $4.98

DON'T PRINT THAT PICTURE

by Lisa Robinson



Approved Patti Smith

Jimmy Page doesn't want any flab around his stomach to show. Robert Plant is concerned with his chin. Patti Smith likes her cheeks to look gaunt. Bob Dylan never wants to be seen with a smile. The Bay City Rollers must be wearing Roller clothes, with no cigarettes in sight, and never are photographed with girls.

Image. Supposedly freewheeling rock stars are concerned with it as much as a prima donna movie star looking at stills, and lately "photo approval" (or disapproval) has become one of the biggest trends in rock.

Bruce Springsteen, Aerosmith, Journey, Kansas, Boston, Fleetwood Mac, Peter Frampton, Linda Ronstadt, Black Sabbath, David Bowie, Iggy Pop, Jethro Tull, Foreigner — these are just a few who like to pick their pictures.

Often what you'll see on the cover or inside your favorite rock magazine is something that has been handpicked, or at least looked over, by the musicians involved who feel they have the right to control what people see — just as they would be careful about what they would say in an interview.

How does this work?

It's simple. The group decides who can have a photo pass for a concert. Or they take an "official" photographer along with them on tour. He or she takes pictures. The group approves the ones they like, and those snaps are made available (and this does not always mean for free, although sometimes it is the case) to the press.

But it was not always this way.

In the "old" days — the 1960s — most bands had one publicity photo. It is unlikely that that photo was ever seen by the band let alone approved. Most interviewers took their own pictures, or dragged along a photographer to get "exclusive" shots for the few exisiting rock magazines.

The first known instance of "photo approval" may have been in the early 1970s when David Bowie took his personal photographers (first Mick Rock, then Leee Black Childers) on the road. These were the days of David's very carefully

Barry Levine/MIRAGE

Approved Freddie Mercury

Andy Kent

Approved David Bowie

guarded Main Man image, and no one else was given a photo pass to shoot his concerts.

By 1975 photo approval was getting stronger: Led Zeppelin took photographer Neal Preston on tour with them and the Rolling Stones had three official photographers — Ken Regan, Annie Liebovitz and Christopher Sykes.

"The trend is definitely going that way," says Neil Preston. "As rock and roll became more lucrative, so many people wanted to photograph rock bands. Photo approval, as far as I remember, was a way to gain access to a group. So many people wanted to photograph a group like Led Zeppelin, for example, that if you told the group you'd give them photo approval, you'd have a better chance of gaining access."

In many cases, this is a pain in the neck for photographers and publicists. Rock stars often sleep all day with little regard for newspaper or magazine deadlines. The photographers have to wait around for hours to set up a slide show in some hotel suite, or hang out while the musicians look through acres of contact sheets, before any can be printed up.

Photographer Richard E. Aaron says this hasn't caused him any problems. "I've never had any trouble, really. Sometimes though, you have to wait a month or two" (as he did with Fleetwood Mac) "to get them approved."

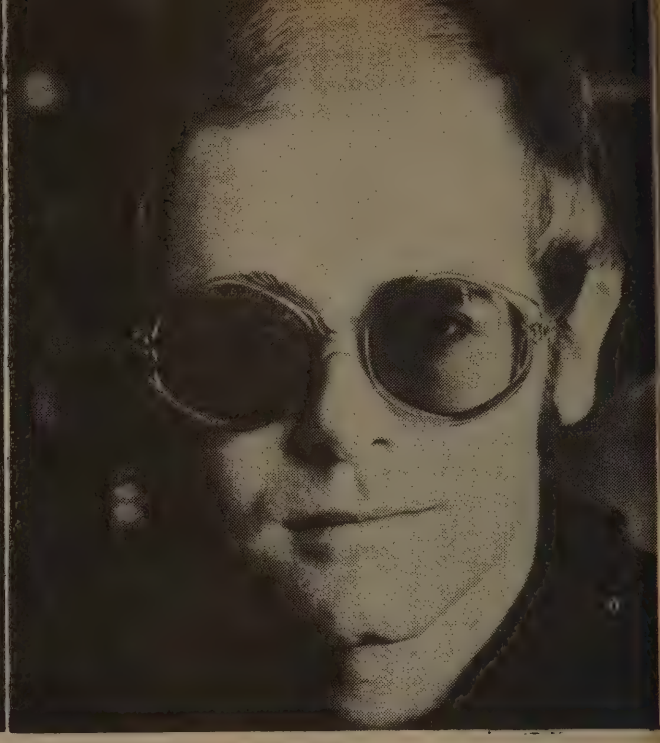
Do photographers worry about sending slides to a band who might copy them? "Well," says Aaron, "You can worry, but there's nothing you can do about it. If they say they don't like them, then I do want them to destroy them in front of me, or send them back and I'll destroy them."

What's amusing about this all is that many photographers and press agents swear that the groups, almost without fail, always pick out the worst shots.

And one photographer claims that you can show any band a batch of photos, they'll turn some down, and later on you can show them the very same rejected pix and ... you guessed it, they'll be approved.□ From Lisa Robinson's 'Rock Talk'.

ELTON JOHN

BACK BY POPULAR DEMAND



Elton John is back in action with a new album called, significantly, *A Single Man,* and lots of plans including a desire to make concert appearances again. In fact, if Elton had called his new album, *A Different Man,* it might have been closer to the facts of the case.

When Elton last left off his rock career he had garnered himself an international reputation as a master musician, singer, hit maker, character, and wearer of funny glasses. Now that he's had a rest from it all he's returned in a different state of mind and with a new approach to the task of being one of rock's biggest stars.

"I'm singing better than ever," Elton explained during a visit to New York to celebrate the release of the album. "There are a lot of good songs, it's very tongue-in-cheek, I think. There's a song called 'Big Dipper' — in England that means roller coaster, but if you listen closely to the words, you'll hear ... overtones."

Part of the difference between the old Elton and the new one, is the fact that Elton has done several things completely differently on this album. "I played electric keyboards on this album, I've never done that before." And, as an even bigger change, Elton notes: "And it was the first time I didn't write the songs with Bernie (Taupin). I co-wrote them with Gary Osborne."

The absence of Bernie Taupin from the lp credits is something to think about. After all, Bernie and Elton have turned out most of Elton's greatest hits — and in the rock biz it's very scary indeed to disrupt anything as positive as a hit songwriting team. But Elton isn't phased by that. Nor does he mean that his collaborating days with Bernie are over for good — it's just that he wanted to do things the way he wanted to do them — all part of the new Elton.

"It's just that Bernie lives in America, and I live in England," he explained. "With Gary it was good because he was right there. Also, there are really a lot of my own ideas on this record, and a lot of my own lyrics. I really want to write my own lyrics."

Another sign that Elton has new plans is his admission that he does indeed want to go back on the road.

"It's been two years since I performed in New York, and three in L.A. I always said I would do it again when I got the adrenalin going, but I don't know ... the idea of going back out there with all that machinery ... I do like doing the occasional show, just with a piano. Like the week I did at the Rainbow in London last year. But I guess I'm just a cynic about gigs these days. I feel like I've seen it all. It's different if you have a band, like the Stones, but I don't know ... I don't even get the same buzz out of seeing them anymore. I always said I didn't want to be a 40-year-old rock and roller."

So while we may or may not see Elton back on the stage (and the probability is that we will), we will be seeing Elton out and about again, have no fear. One place we'll see him is on the silver screen — for he has movie plans as of this writing. He's planning to make a film with fellow superstar and soccer fan Rod Stewart. "The film will be about two rock and rollers who like each other but are a bit envious. We want it to hit home as hard as possible. It will be a musical with humor, but not phony. We want it to have a real rock and roll feeling."

Elton has always been one to keep up with rock music in general and the new him is much the same as the old him on this score. He's been listening to what's happening and has definite opinions of what's going on and what he likes on the current hit scene ... Among his current faves is Walter Egan. "I think he's great," says Elton about Egan. "If I ever did go back on the road I'd like to do his song, 'Magnet And Steel'. I'd like to see the Cars. And I think the new Ramones' single 'Don't Come Close' is great."

Elton has also been keeping track of the new wave music scene, although he says it hasn't really affected him as a musician. "It didn't influence my music, but it was great to be in England while all that was going on these past few years."

Another standard in Elton's character - old and new - is his love of English football. His Watford soccer team sings backup on his new album.

As for the new album itself, perhaps it really is the key to the new Elton. "I have no way of gauging these things. I'll be happy if it gets into the top 20. But I think it's great, it has that 'Honky Chateau' feeling," says Elton.

Then we get down to the title of the album. Elton smiles, and explains, "I called the new album *A Single Man* because that's my state of mind at the moment. I co-produced it myself for the first time, and I feel very much in control of my own destiny." As for the title, Elton says, "It wasn't a sexual reference, nor does it have anything to do with the fact that I collect 45's..."

Elton was wearing a button that said, 'Back By Popular Demand', and that really is the truth of the matter. He is back by popular demand — complete with new attitudes about everything, new outfits that included black karate pants, new hair ("I need one more operation and then the transplant will be almost complete. They had to freeze my head for six months."), and no more outrageous glasses as he's wearing contact lenses. Most rock stars you wouldn't care about such things, but Elton has made himself a popular figure by being exactly what he is and honest about it to anyone who wants to know. So now that he's back he can rest assured that as far as his fans are concerned the new Elton has returned very much by 'popular demand'. *(From a Lisa Robinson Rock Talk column on Elton.)*□

Occult Investigator Claims Amazing

AVATAR POWER CHANTS GUARANTEED TO BRING RESULTS!

• Make Others Obey! • Dispel Evil! • Bring Amazing Prosperity! • Bring Sudden Winnings! • Repel Enemies! • Excite love after love!

"AVATAR POWER CHANTS WORK!"

Says Geof Gray-Cobb

CHANT TO PAY DEBTS—Bill C., of Toronto, Canada, was so far in debt, he didn't know which way to turn. "The debt collectors knock on my door and call me up at work every day," he said. "It's making me a nervous wreck." Bill C. immediately used the CHANT TO PAY DEBTS. The next day, he was given a check for $650 by his employers—as a tax refund. A small racing bet paid off $950. An old insurance policy paid him a cash bonus. He got a pay raise, paid off every debt—and took a vacation. (See pp. 53-4.)

CHANT TO WIN LEGAL ACTION—John L. accidentally hit a store window when he lost control of his car. The owner promptly asked for $15,000 in damages. But John had no insurance. Instead, he used a CHANT TO WIN A LEGAL ACTION. That very day, the store owner withdrew his complaint! And John got his car fixed free of charge!

CHANT FOR SAFETY SAVES LIFE!—Hugh V., a contractor from Louisiana, is alive today because he used a special AVATAR POWER CHANT. He was driving home late one afternoon, when another car came roaring around the bend—on the wrong side of the road. In a flash, Hugh uttered this CHANT, and the other car just narrowly missed him! (See pp. 188-91.)

CHANT TO EXCITE LOVE—Marius W., of Los Angeles, complained, "I'm totally lonely." He wanted to know if a CHANT TO EXCITE LOVE would help him, because the woman of his dreams was completely indifferent to him. One week after using it, Marius reported: "Her love for me is almost frightening . . . I can never say I'm lonely any more." The couple are married now. (See pp. 57-8.)

CHANT TO REKINDLE MATE'S INTEREST—Queenie S. saw her husband enter a restaurant with another woman. She immediately used a CHANT TO REKINDLE A MATE'S INTEREST. "An hour later, my husband came home looking very subdued," she said. "His eyes lit up when he saw me, and he crossed the room, holding out his arms to me. He went down on his knees . . . 'I've been a fool,' he said . . . He saw me as his perfect woman again and he's never left my side since." (See pp. 191-3.)

CHANT TO BRING HEALTH—Ken N., 56, suffered such severe back pains he couldn't lift anything heavier than a few ounces—or lean down. Sleeping was out of the question— he'd wake up every 10 minutes. His doctor recommended a $3,000 operation. "My back started to get better after the first session with the Chant (to Bring Health)," he wrote. He is now completely free of pain. "I can play golf, tennis . . . anything," he says. "I'm a new man." (See pp. 61-3.)

CHANT TO WIN AT RACES—Ivor D., from Quebec City, Canada, loved the races, but usually suffered heavy losses at the track. After using a CHANT TO WIN AT THE RACES, he reported: "You're talking to a rich man. I've just bought a new car, a color TV, a new snowmobile . . . and I've paid off every bill which has been worrying me." He picked six winning horses—in one day at the track. He continues to use this CHANT, consistently picking winners, and the cash just rolls in, in a golden flood. (See pp. 77-8.)

CHANT TO CURE ALCOHOLIC—Penny V.'s husband was an alcoholic. Every pay day he'd spend the family's money on liquor. Penny was in despair, but she tried a CHANT TO CURE HER ALCOHOLIC HUSBAND. "Would you believe that Ralph stopped drinking just two days after I'd asked for help?" she reported. "He came home sober, and he hasn't touch a drop since. He says he no longer has that terrible craving for alcohol." (See pp. 74-7.)

CHANT FOR PROTECTION FROM EVIL—Liz R., a filing clerk from Washington, had been cursed by an evil woman with Black Magic. She sought my help because her landlord had evicted her to get higher rent . . . she had come down with influenza and lost her job . . . and her boyfriend had quarreled with her and disappeared. Liz used a CHANT FOR PROTECTION FROM EVIL. The very next day she was offered a better job, paying *twice* what she'd received before. Her landlord called and begged her to take the apartment back at a *lower rent*. Her boyfriend returned and apologized. And she is now happier than ever.

CHANT FOR A PAY RAISE—Hilda F. was good at her job, but had never been given a raise. After two years, she felt she was worth more than $75 a week as a machine operator. But each time she asked her boss, he turned her down. Then she used a CHANT FOR A RAISE. Next thing she knew, her boss was telling her "I'm going to raise your salary to $295 and put you in charge of the assembly line." Hilda almost laughed when she heard him muttering to himself, "Now what made me say that?" Hilda received her raise and promotion. (See p. 108.)

Read his own words:

"A woman I know recently wrote to me that, after using an AVATAR POWER CHANT FOR WINNING CONTESTS, she won $15,000 in a State Lottery. Next, she tried my CHANT TO EXCITE LOVE—and within a week met a rich, handsome man and married him. She said her husband had a little trouble with a dishonest competitor—she did an Attacking Chant and this competitor went bankrupt 3 days later!"

AVATAR POWER CHANTS work . . . it's as simple as that. Merely by repeating a few words, they can bring you money, or anything else, often instantaneously!

The proof is my own experience, and the hundreds who told me theirs in my job as a reporter, for such magazines as *Fate*, *Midnight*, and the *National Examiner*. I've shown others how to use them—now let me show them to YOU!

By using the same AVATAR POWER CHANTS, you too could attract a fortune . . . have money whenever you need it . . . a better life . . . luxuries . . . possessions . . . the love of a mate . . . and much more. It's all in my book, THE MIRACLE OF NEW AVATAR POWER, yours to try without risking a penny for 30 days. Let me tell you more about it . . .

Amazing New Avatar Power Chants To Bring You Money, Health, Love, Power, Possessions and Happiness!

You need no unusual abilities! If you can read a few simple words, you're ready to use AVATAR POWER CHANTS right now! Suppose you wish to win a contest—any contest at all—a state lottery, the Irish Sweepstakes. Turn to page 50, and you'll find a NEW AVATAR POWER CHANT FOR WINNING CONTESTS!

Immediately after using it, Lynn B.—a housewife from Reading, England, sent in a lottery coupon and won $750,000!

She's the first to admit it WORKS if used correctly. You'll find her own words in the box on this page.

Elaine F. used this CHANT to win $5,000 at roulette in one sitting. Joe P., of Lathrop, California, won $800—the day after I showed him this method—in one of the big casinos in Reno.

Remember, you can use the same CHANT! You'll find it right on page 50—word-for-word! Winnie B., a housewife from New Jersey, is living proof that anybody can win with AVATAR POWER CHANTS! Her luck was terrible until I showed her this method—and she won $250,000 in the Irish Sweepstakes!

"It was as simple as that," she wrote to me. "We've also had big wins at Tahoe and Reno . . . winning roulette . . . We're literally rolling in money . . . and ANYONE ELSE COULD DO THE SAME!"

HERE AT LAST!

Chant To Win Contests on page 50.
Chant To Bring Success on page 53.
Chant To Win A Legal Action on page 54.
Chant For Protection From Evil on page 56.
Chant To Excite Love on page 57.
Chant To Rekindle A Mate's Interest on page 58.
Chant To Give Secret Knowledge on page 60.
Chant To Bring Health on page 61.
Chant To Give Power Over Others on page 63.
Chant to Become A Psychic Healer on page 136-147.
Chant To Obtain Gold on page 136-147.
Chant For Debt Repayments on page 136-148.

"On Average, Your Miracles Will Occur Within Seven Days of Starting the Ritual. Some, However, Will Occur Almost Instantaneously . . ."

says Geof Gray-Cobb

Are you short of money? Does your love-life disappoint you? Are you a victim of poor health? With New Avatar Power, you will have a way to change your life any way you wish, says Geof Gray-Cobb: Simply by repeating the words of any specific AVATAR POWER CHANT—in solemn ritual—a magic power is invoked that can bring you exactly what you want.

AVATAR POWER CHANTS can work any miracle you wish, says Geof Gray-Cobb. Your intelligence, education, background—none of these have any effect on your New Avatar Power. AVATAR POWER CHANTS defy explanations as to why they work, says this expert, "But work they do!"

No matter whether you believe these words—even if you totally deny their truth—AVATAR POWER CHANTS can and *will* work for you, says this expert. Will you have to struggle to make them work? Not at all. In fact, that would only delay the results. *Just use them*—says Geof Gray-Cobb—and they can automatically bring results within days, or even hours!

Money? No problem to your New Avatar Power! Love? Use your Power to draw to you whomever you want! Health? The AVATAR POWER CHANTS for Health in this book have healed thousands—even in seemingly hopeless cases—given them strong, healthy, youthful bodies, with boundless pep and zest!

"You Cannot Fail," He says!

"You name it—and I mean that quite literally—and your New Avatar Power will bring it to you," says Geof Gray-Cobb.

You cannot fail, says this expert, because once you have stated your desire—whether for riches, health, love, or anything else—AVATAR POWER CHANTS bring it into reality with almost no further effort on your part!

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AL STEWART GETS THE REFERENCES

by Deane Zimmerman

Did you know that "A Man For All Seasons," a song from Al Stewart's new album *Time Passages,* is a comparison between Thomas More and Mathieu — the lead character in Jean-Paul Sartre's "Road to Freedom" trilogy? That if one line had been changed, "Valentina Way" (another tune on the lp) would have been a political rather than a love song? And "Year Of The Cat" (last year's smash hit that brought fame, fortune and Stewart's first platinum record) was really an updated version of the "Casablanca" movie?

You didn't?

Well, you're in the majority — a fact that neither surprises nor concerns Al Stewart.

"I shouldn't think 10% of the people get it," says the casually dressed singer - composer, sitting in his New York City hotel suite a few weeks before starting his U.S. tour. "But quite a lot of people do, they come and tell me, I get mail...

"I'm very aware of how it works; if a million people buy a record probably a thousand get all of the references. The next hundred thousand buy it because they get a general picture and they like the feel of the lyrics even if they don't understand all of them. I can't understand all of Dylan's lyrics but that doesn't worry me, I get a sensation of something hovering on the fringe of my consciousness which is just out of reach but which is nevertheless attractive. This is actually the essence of rock & roll, it should not be perfectly understood — it should be felt."

"I would rather have the shot and then fall on my face than not have it at all."

(That certainly makes me feel better cause I've never paid much attention to lyrics except for the Ramones' who have a certain flair for turning a phrase).

Back to the rest of the million: "For the remaining 899,000 it is very likely that they buy a record purely because they like the way it sounds," adds Stewart. "So I'm very aware that what I do is accepted on different levels of perception, but it doesn't matter."

After recording for ten years, Stewart finally "made it" with "Year Of The Cat." He wasn't particularly surprised by the success because he'd been following an upward trend on a cult level for some time so this was viewed as the logical next step. But he admits to being amazed by the *amount* of success.

Less confident artists might have felt a bit uneasy about topping that feat on subsequent albums, but not Al Stewart. In fact he says that it was a godsend.

"Until 'Year Of The Cat,' ¾ of the major American cities had not programmed anything off of any of my records. We had limited airplay and I was concerned that I had gone into a studio, spent 18 months of my life making a record and no one was going to hear it. That is cause for concern.

"But if you follow up something that's successful, like 'Year Of The Cat,' you know that it's going to get heard and this is all an artist can possibly ask. If it is then successful, great. If it isn't, it's your fault. If you get a shot to have it heard then you have been given the maximum you have a right to ask. I would rather have the shot and then fall on my face than not have it

at all."

Despite the lack of airplay over the years, Stewart calls radio his "best ally," because it "perpetuates Bee Gee-ery." "For example," he says, "if you have a circle and 99% of the people are going in one direction, it's much harder to be successful when you're competing with 5,000 other people making a disco record, let's say, than it is when you make a record with historical and literary influences when no one else is doing it.

"Of course you're aiming for a much thinner slice of the market, but within your own degree you'll probably achieve considerable success.

"Also, if you are successful doing something slightly out of the ordinary — something which has a certain uniqueness to it — then you're much less susceptible to the changes of fashion ... and you tend to exist before and after whatever is currently in vogue. It gives you a greater longevity."

Al Stewart was born in Scotland but moved to the south of England at an early age. By the time he was 17, Al was playing with R&B groups like Tony & the Trappers. A few years later Dylan's influence was felt and Stewart exchanged his electric guitar for an acoustic, started writing his own material, and began performing in folk clubs throughout England.

His first four lps *(Bedsitter Images, Love Chronicles, Zero She Flies,* and *Orange)* were largely autobiographical, dealing with detailed analysis of Stewart's love life from kindergarten age through adulthood. But by the time he recorded the 5th lp, *Past, Present and Future,* Stewart had entered an entirely new phase.

"Up until that time I had worked in a kind of *cinema verite* level of believing that if you had made something perfect from your own experience, and you'd assumed that other people had experienced the same thing — like falling in love — the more detailed you made it, the nearer you would get to that experience," he says. "Actually it works the other way, but I didn't know it at that time...

"When I went into an 18 minute song like "Love Chronicles," which is a total analysis of my love life, I felt it would hit the spot closer than say 'Oobie doobie doo, the moon is blue, I love you, let's go screw.' And of course I'm wrong, because everybody identifies with 'Oobie, doobie doo...' So detailed is not always expeditious in conveying your thoughts to a listener.

"In understanding this, I passed out of the personal first - person, detailed analysis of my love life into third person, whimsical, skirting the universe around different subject material that people would find less immediate but perhaps have better identification with. I began writing songs at an arm's length, songs that contained historical, book, and film influences.

"I don't know how many people are remotely concerned with the German invasion of Russia but nevertheless 'Roads To Moscow' was vastly successful in the markets in which it was played and 'Love Chronicles,' which I would have thought is the story of most American kids' lives was not successful here at all."

Perhaps the music became more accessible, although Stewart says it's remained "remarkably constant" over the years, or maybe his style just began to catch on. Whatever the reason, he has progressed from his cult status and is now a performer with a widespread following. His new album was certified gold within 5 weeks of release, is headed toward platinum and, as of this writing, the single ("Time Passages") has sold more than half a million copies.

Al Stewart has remained relatively unaffected by his rising popularity. Explaining that he can, and does, walk around without being recognized, he says "I don't even see it as being a success at this point in time."

"I've never been in any hurry to make records or success," he adds. "The principle of my wine watching (He's a connoisseur of fine wines) has been that the longer a bottle of wine takes to come around, the greater the heights it reaches..."□

GUITARS and AMPS:

ACE FREHLEY OF KISS

Guitars: "I've got about seventy five now. When we started I was lucky I had one. Onstage I'm still using the Cherry Sunburst Les Paul Custom. That's my favorite stage guitar."

Studio: "Live recording and performing are really two worlds apart as far as I'm concerned. When I recorded my solo album, I bought up old Fenders, old Telecasters, 59 Les Pauls, vintage instruments, that are very delicate, you have to handle them with kid gloves. They would be destroyed if I used them in a live show."□

THE ROCK AND ROLL NAME GAME

by Lisa Robinson

You know the old joke. A movie starlet was sitting in a Hollywood cafeteria, ready to order lunch. "I'm hysterical," she said to her companion. "I have to be at Universal in a half hour and I haven't picked a new name for myself." She orders a ham sandwich on rye with mayonnaise, and the waitress yells out, "One Virginia Mayo!"

How do you think rock bands pick their names?

In the 1950s, groups were all called the somethings — the Teenagers, the Platters, the Five Satins, the Moonglows.

In the 1960s, things got a little more creative. The Beatles (originally the Silver Beatles for about three minutes) took their name as a play on Buddy Holly's backup group, the Crickets. (Obvious pun intended — the BEATles, instead of the Beetles.)

The Rolling Stones (originally the Blue Boys) named themselves after one of blues singer Muddy Waters' favorite expressions.

Other groups — particularly the San Francisco bands — were influenced by the prevalent drug culture. The Jefferson Airplane was an ancient hippie expression for a marijuana holder. There was the Grateful Dead, Quicksilver Messenger Service, Big Brother and the Holding Company (and the lesser known but no less imaginative Dow Jones and the Industrials).

The 1960s had some funny band names — Mogen David and the Grapes of Wrath, the Thirteenth Floor Elevator, the 1910 Fruitgum Company, Ultimate Spinach, Moby Grape, the Shadows of Knight.

The Who named themselves with a nod to the mod, pop art concept. The Velvet Underground got their name from a paperback book, an expose of the S&M scene. Rumor has it that the Blue Oyster Cult was penned when manager Sandy Perlman discovered something called Blue Point Oysters in a cookbook.

There are the names of places — Boston, Chicago, Kansas, and now a group called New England. There are the real oddball names — Lynyrd Skynyrd named after Leonard Skenner, a favorite gym teacher.

Bruce Springsteen's E Street Band must be named after a street in Asbury Park. Robert Plant laughed when he said that Led Zeppelin was "tongue in cheek, soaring heavy metal."

Rod Price says that Foghat was made up by Dave Peverett "in a Scrabble game." The Babys' Michael Corby said they chose that because 'it meant nothing, but it was a way for us to avoid categorization." Journey got their name from a radio contest. "You should have heard some of the names sent in," says Journey's Gregg Rolie, "Hippiepotumus, Rumpleforeskin..."

Meat Loaf himself had that nickname since high school, and it stuck. Foreigner said they settled on that because they all "felt that they had all come from somewhere else."

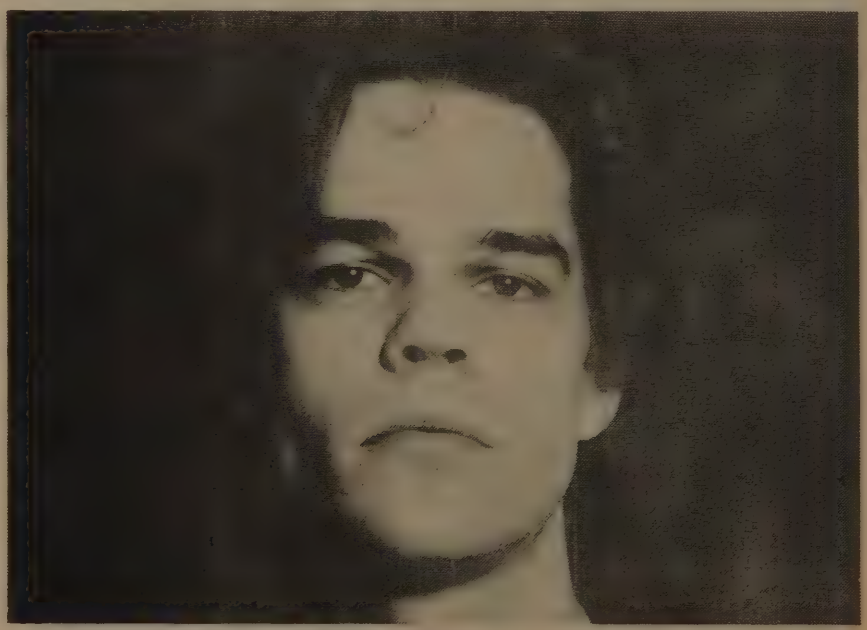
George Clinton says that Parliament/Funkadelic got their name from this combination: "In the 1950s groups were named after cigarettes ... like the Chesterfields. Funkadelic was the psychedelic 1960s. I combined funk with psychedelic."

Whether it's the cute Rascals, clever Kinks, druggy Kaleidescope, or the off-the-wall Cat Mother and the All Night Newsboys, rock band names have always been an amusing part of the culture.

The 1970s and punk rock has seen even more bizarre, free-wheeling names: Devo, the Sex Pistols, the B-52s, Pere Ubu, Dead Boys, the Voidoids, Television, the Ramones. (One possible source for that band is Paul McCartney's first stage name: Paul Ramone.)

Of course, there are always those bands who stay close to home. Patti Smith, David Bowie, Linda Ronstadt, Bob Dylan, Elvis Presley, Elton John, and many more stick to their own names. As David Johansen recently said with a smile, "My mother named my band."

□From Lisa Robinson's 'Rock Talk'



David Johansen says with a smile, "My mother named my band."

PREMONITION OUTDONE

Gene Simmons And Richard Robinson Talk About Illusions

ROBINSON: I enjoyed that photo of you and Cher on the cover of National Star. You looked like the Lone Ranger with that handkerchief over your face.

SIMMONS: I've got to tell you the low down on this. I have not done any press with these people. I've kept away from everybody. Cher and I have gone out maybe three or four times to restaurants. And those times we were surrounded. Those things around my face are not Lone Ranger things, they were the napkins from the restaurant. I don't carry those things around with me.

Then Cher was doing a photo session. The photographer had been Cher's photographer for the last five or six years. He said, "Hey, get in the picture. We'll take some pictures of you. We'll just give you guys the negatives." I said, "Sure. That sounds nice, as long as you promise me nobody's going to see them." He said, "Yeah, just trust me." Right before he took the shot I said, "Wait a minute, behind her head." And next week the cover of Star. He was bought out. I don't know how many thousands of dollars. I know that Cher's old manager, a wonderful person, was offered ten thousand dollars by one of those magazines for a picture of me without make-up. They just don't stop. So I stopped going out.

Robinson's feats of prestidigitation include this puzzling secret where part of him disappears.

ROBINSON: There's a price on your head.

SIMMONS: Interesting. So if I uncover myself for anybody it's going to be Hit Parader.

ROBINSON: Actually, I don't think they want to know anymore.

SIMMONS: Yeah, I agree. I don't want to uncover. I mean, who wants to find out that underneath Santa Claus is really your father.

ROBINSON: Any character, who's a strong enough character, you don't want to destroy the illusion.

SIMMONS: I remember your suggestion that we should do a movie like "Abbott & Costello Meet Frankenstein".

ROBINSON: I would hope you would remember. You *did.*

SIMMONS: Very much so.

ROBINSON: I sent Neil a proposal as a matter of fact, for ah...

SIMMONS: He says he accepted. He's going to get divorced and he's going to see you as soon as he can.

ROBINSON: You've got to get some people to write some material for you, Gene. You can't be home working on your own material.

SIMMONS: I'm not getting paid for this so I can be bad. Did you hear the one about the guy with the frog on his head? (Joke censored.)

ROBINSON: That's a great one. If vaudeville comes back you'll still be out of work.

SIMMONS: But you know what's great? I know it. If it's a bad joke, I know it stinks.

ROBINSON: That's good. I'm glad your friends are honest with you.

Your super hero illusion is working great. You guys are real super heroes now. Kiss dolls, Kiss comic books, Kiss costumes at toy stores...

SIMMONS: It's getting so big I'm left a little bit behind it. Although we do see the designs and things before they go out, we say yes and no. There are certain companies that are putting out bootleg things that we have no control over at this point. So there's a lot of Kiss stuff out there that isn't from us. But the stuff that comes from us I think is pretty damn good.

Somebody asked me why do you guys do this kind of stuff? I told him the stuff will appear on the street whether I like it or not. The only alternative is to try to control it, to try for quality control so when somebody buys it in good faith because they liked the concept of Kiss that they're not going to be ripped off. In front of me, for instance I've got a Kiss radio.

Simmons' illusions are a combination of make-up, costume, stage theatrics, and rock music.

ROBINSON: Just what we all need.

SIMMONS: It's a transistor radio, it's about the size of a cigarette pack. (Radio blares for a moment.) Real neat looking thing, very garish obviously, could be a Vegas strip show. The Kiss bubblegum is out there, bigger than anything that's out there.

There's more things out there than I ever thought could exist. No joke, there's a Kiss garbage pail. It's about two feet tall, it's a real garbage pail, it's going to last you years and years. There are Kiss back to school items, notebooks, notepads, pencils. And Mego put out ten thousand Kiss dolls that sold out in a week, that was just in Long Island.

The strange part is that Cher's baby goes to sleep with a doll of her and a doll of me. They're made by the same company. Isn't that strange.□

WALTER EGAN:
JEANS, SNEAKERS, HAWAIIAN SHIRTS AND JOKES ABOUT BEING A FLEETWOOD MAC CLONE

On Location: Deane Zimmerman

Being associated with Fleetwood can be a mixed blessing. For Walter Egan, having Lindsey Buckingham co-produce his two albums (Fundamental Roll *and* Not Shy), *and Stevie Nicks sing background vocals, it meant national attention. Yet it placed him in the unfortunate position of having to prove that he could make it on his own.*

On tour (between Providence, R.I. and Disneyworld), Walter spent a day in New York meeting the press at CBS Records' Executive Headquarters. Casually dressed in jeans and a pin-striped shirt, the handsome, pleasant & polite singer / songwriter talked about his success.

HP: Do you feel like a Fleetwood Mac clone?
Egan: No. I think the Fleetwood Mac thing is a funny question ... As my producers they're conscious of not trying to make me Fleetwood Mac and I'm conscious of not trying to be Fleetwood Mac too. Obviously it would be such an easy thing to do.

I'm connected with them, there's no doubt about it, it's finding the line between it and how far it goes — whether it's this much or that much, or whatever. If I have to be associated with anybody I'm happy to be associated with them. I think they're really fine people.

HP: Why isn't Lindsey producing the next album?
Egan: I'm not displeased with him as a producer, I think Lindsey is the best producer I could have because he really understands what I'm doing, we really have a good time together and we're really able to exchange ideas. Making a record with him is a very good process and yet until I do one without him people will always tie me to them, which is a very natural thing to do. I feel very confident in my own ability to be a producer and I think that might happen soon.

HP: After the success of the first album, did you feel a need to re-establish your own identity?
Egan: I wanted the second album to be more me and Lindsey did too. I think it came out that way, I think the next album may even be more so.

I was pretty insecure about my singing on the first album because I'd never been a lead singer in any of the bands I'd been in. I'd always been the main writer and guitarist but when I heard the tracks I thought it sounded pretty good — better than I had hoped. Since I've been touring, going out and singing on stage, I've become more confident. Then on the next album, having a band that we put together after the first lp came out helped it to gel a little more, it put it more in focus. It wasn't as much "where do we start, how do we begin, where do we go from here?" The first album got that out of the way.

I do a song in my set that was written by Stevie (Nicks) called "Sister Of The Moon" that I was going to put on *Not Shy,* but because of this whole thing — whether I'm a clone of Fleetwood Mac, and the fact that it was Stevie's song, and Lindsey was producing it — it didn't seem like a good idea so I wrote "Hot Summer Nights" to replace it...

HP: Do you think your songs are pop tunes, California's soft-rock sound?
Egan: It's funny because "Magnet and Steel" is a very crossover type of record, sort of MOR to some people where as to others it's hard rock, depending on what you're used to.

I'm just trying to cut a line between the energy and rawness of the rock and roll I used to love, like Elvis Presley, Buddy Holly and maybe The Everly Brothers and the melody and lyrical feel of Brian Wilson and the Beach Boys.

I try to be as genuine as I can but I know that I'm strongly influenced by those people and I always feel like I'm doing that kind of music but it'll never be the same as it was then ... And yet, there are so many people who are not aware of that music now, who are very young and just discovering it as I did then. I get letters from people and they're saying the same things to me now that I used to write and say to Brian Wilson. It's a hard adjustment to make — to realize that you can have that effect on somebody even though you think that you're still struggling along, trying to make that perfect thing that might be as good as — not that I'm trying to copy them — but that might have the feeling and the spirit and the energy.

HP: Are you still struggling?
Egan: I still see my own limitations and I still sit down and try to write a song and think "am I ever going to be able to write another song?" I've come to feel that it's part of the creative process — if you're going to be creative you have to constantly have this battle within yourself...

You have to be confident enough to do it, to put it on paper, but you have to be insecure enough to look at it and try to make it better all the time. If you let yourself believe too much of the negative you'll shut yourself off and if you believe too much of the positive you'll dry yourself out.

HP: Do you feel like you're in transition?
Egan: I'm not at a point where I have to

change my music that much because I'm still trying to accomplish the first step of letting people see what I'm doing now without worrying what I'm going to do next. I'm not trying to make a different album every time, I'm not trying to make one pop album, one rock album ... I tend to write songs that sound like my songs and I think it's going to take a little while before people realize the subtlety and tongue - in - cheekness of some of my attitudes and humor.

HP: Have you been influenced by new wave or punk rock?

Egan: Punk and new wave is actually the best thing to come along, in my mind, in a long time. It's much better than a lot of the trends that started in the '70s, like the soft nylon string rock or glitter rock ... I think this is a real genuine thing, kind of the garage band thing and I really relate to that and the whole rebelliousness of it. The thing about new wave that I'm not quite into is being so disgusted with everything because I don't feel that way. But I know when you're growing up you've got to rebel and establish your own identity...

HP: Now that you're performing in huge arenas, have you gotten used to the crowds, or is it intimidating?

Egan: It doesn't intimidate me, it's just more difficult to get across to as many people. Playing at the Texas Jam at the Cotton Bowl I felt like I had to do crazy, crazy things in order for the people in the back to see me so I did a lot of jumping around — maybe more-so than I would in a small show. I think that 3 to 5,000 is the ideal concert setting.

It's funny, but to write a new song and play it for the first time to 2 or 3 people, or even one person, makes me more nervous than to go out on stage in front of 80,000 people. I feel uninhibited on stage where as I'm much more inhibited and shy on a personal level.

HP: I thought you're not shy?

Egan: I am really shy. The whole irony of that cover is that I think I am a shy person...

HP: Are you a romantic?

Egan: Yeah, I think I'm a reborn romantic. I've gone through the period of being innocent, to being cynical, to trying to find out what the important part of innocence was and sort of trying to keep that alive without letting the cynical part temper it. You have to sort of isolate and protect that little core of the romantic in you. Part of it comes out in my tendency to be a little tongue - in - cheek, or not to take myself too seriously.

I've always had a notion of true romance being possible and a lot of my songs tend to deal with various aspects of romance; looking for it, finding it, or being disillusioned by it.

I feel that there's meaning in what I'm doing but it doesn't necessarily have to be in capital letters. I think that it can come through in an enjoyable, rather than a proselytizing way.

HP: Has success changed your life?

Egan: It's nice that these things are happening, I think I went through enough of the struggle ... I feel that I'm being appreciated for what I do and I'm not doing anything that's foreign to what I am — I'm being myself. I don't feel insecure about it and since I'm successful it's like saying "okay — well, it's valid" so I feel less insecure than I ever have been. But it doesn't really change me. Sometimes I feel that I'm too normal to be in this business...

HP: You don't think of yourself as a rockstar?

Egan: Well, yes and no. I think of myself as myself and if I become a rockstar then that's great. The image of a rockstar is something that I'm adjusting to as I go along — getting flashier clothes...

HP: Buying satin suits?

Egan: Actually, I did that last year. I felt I had to have that show and I got some satin pants and stuff and went on tour. Then, when it came around to this tour I didn't feel like I was really being me. Now I try to dress as well as possible — I wear nice jeans and sneakers, Hawaiian shirts...□

QUEEN TOUR REPORT

Queen's U.S. tour brought the band to scores of cities for dozens of sold out shows. Among the dates and events on the first leg of the tour are the following which we were able to cover before going to press...

New Orleans: The third date on the U.S. tour saw the band in full swing with the press debut of their album, *Jazz,* and the reason of course is that New Orleans is the birthplace of Jazz. The press also got a chance to see Queen's new stage set which takes seven tractor - trailers to lug around and has a five ton lighting rip and Freddie Mercury's new outfit — black vinyl pants held up by suspenders.

Disney World: After their concert at Florida's Lakeland's Civic Center, the band took Sunday off to enjoy a day at Disney World. Reports are that the band posed for a pic with Pluto, that Roger Taylor was thrilled to meet Goofy. That the band went on a number of rides including the Haunted House and Space Mountain. The boys packed up their Mickey Mouse ears, ties, t-shirts, and watches and got on their Viscount prop plane (complete with stewardess) to fly to Washington for their next show.

New Haven, Connecticut: The band flew into town to be greeted at the airport by tv newsmen. They also got a chance to visit with drum virtuoso Cozy Powell who engaged in a little shop talk with Roger.

Boston: Peter Wolf and Magic Dick of the J. Geils Band stopped by backstage to say hello to the band. After the show Queen dropped by a local club to see guitarist Rory Gallagher's late set — the band once opened for Rory. Then Roger did a radio interview on WBCN and among those who called in was Brian May from a limo who said that Roger was 'his favorite musician'.

Providence: The band ran into a temporary bug with the 63,000 watt lighting rig — there are bound to be bugs in a unit that uses 500 lights, hundreds of miles of cable, four two-ton motors, and two one-ton motors - but Queen made it up to the audience with an especially rocking show. (The lights will cost Queen about a quarter of a million dollars alone by the time the tour ends in LA).

Queen made it up to the audience...

Christopher Hopper

Note to Queen Fans: 'Fat Bottomed Girls' and 'Bicycle Race' often called two 'A Sides' have been released as the same side of the same single. 5000 12-inch singles were pressed up for promotional use with both songs on both sides, with the sequencing reversed so they can be played any way that you like them.□

MICK JAGGER AND THE BAND

"The song we did together is more ska than reggae, that might be why it sounds more commercial than some of the other tunes on the album."

ROCK TO PETER TOSH'S BEAT

Claiming he's doing "nothing" in Los Angeles (a good town to do that in), Mick Jagger telephoned me the other day from the Malibu beach house he's rented from Linda Ronstadt, to talk about the newest album release from Rolling Stones Records.

It's Peter Tosh's *Bush Doctor* and is the first non-Stones lp from the label since Bill Wyman's *Stone Alone* several years back.

"I feel emotionally involved with this record not only because it's on our label," said Jagger, "but because I was involved with the making of it. Reggae music is more recorded music than live, it's a strange way of recording. But it's very efficient, very professional, they're not looned out in any way."

A glance at the album jacket attests to the Stones' involvement in Tosh's record; Keith Richards plays guitar on two cuts — "Bush Doctor" and "Stand Firm" — and the backup vocalist on the single, the old Temptations goodie "(You Got To Walk And) Don't Look Back" is Mick Jagger.

"The song we did together is more ska than reggae," said Mick, "that might be why it sounds more commercial than some of the other tunes on the album. I used to like ska when I was a kid, about sixteen. I heard it in the clubs, like the Flamingo in London, and I used to dance to it. It was one of my first attempts at shuffling around the floor. I didn't have any money to buy ska records, not in those days dear. I only had enough money to buy Chuck Berry records.

"Peter chose the song we did together. It made sense for us to do an old song, rather than one he'd written. It seemed more special, not just me turning up. And I had fun doing it with him onstage this past summer. It made me feel part of vaudeville."

How did rock's premier English band get together with a bunch of reggae musicians from Jamaica?

"Charlie (Watts) was the first one in the band to listen to reggae," Mick said, "but I've liked it since about 1970. I'd heard of Peter Tosh, I knew he was the bloke who had played with Bob Marley. But we didn't meet until last April at the Peace Festival in Jamaica. That was a really strange atmosphere, a high voltage, political occasion.

"The Prime Minister was there, and the leader of the opposition, and thousands of people. Peter came onstage and did a very political rap. He said, 'this is a peace festival, and my idea of peace is death.' That was his *opener,"* Mick laughed.

"I think he wanted to record for our label because he was looking for someone a little more sympathetic. It's difficult sometimes for people who aren't part of that experience to understand Rastafarians.

"Tosh's band is excellent, they're great musicians. Robbie Shakespeare is a fabulous producer, he's also an arranger. I've no idea why The Glimmer Twins (aka Jagger and Richards) are credited as Executive Producers, I didn't do the credits. No, we didn't get any more money," he laughed.

"Peter was slightly concerned with making this record more commercial, but he didn't alter what he would normally do. There are still similar themes. I just think some of it sounds sweeter than his usual stuff. Not so political."

Peter Tosh's plans include an appearance on "Saturday Night Live" and a European tour. Jagger doesn't think that he will show up for that one, "Unless I happen to be in Europe. Otherwise, I'll just phone on my backup vocals." □ *From Lisa Robinson's Rock Talk.*

Typical conversation about The Blues Brothers:
X: "Have you heard The Blues Brothers' album? It's great."
Y: "Oh yeah, it's really great."
X: "Duck Dunn and Steve Cropper are playing on it, just like they did for Otis Redding and Sam & Dave when they were with the M.G.'s."
Y: "Oh yeah, they're really great."
X: "And the Blues Brothers' album just went platinum."
Y:"Oh yea ... what!!!?

BLUES BROTHERS TURN IT LOOSE

by Richard Robinson

The Blues Brothers are no joke, even though the basic premise seemed (at first) like nothing more than John Belushi and Dan Aykroyd cutting up. In fact, until you've heard the album they recorded, you might be tempted to write the whole thing off as a vaguely clever hoax. But once you've heard it you realize that Belushi and Aykroyd have come up with the hottest rock & blues album in ten years — the best sounds we've heard in this line since Booker T. And The M.G.'s cut those glorious sides at the Stax Records studio (nee movie theater) in the backstreets of Memphis with Otis Redding, William Bell, Sam & Dave, Eddie Floyd, and Mavis Staples.

"The Blues Brothers is the most important thing I'm doing," John Belushi has been quoted as saying. And despite his success with movies ("Animal House" and two more on the way) and his tv fame on "Saturday Night Live", it is very possible that the Blues Brothers is Belushi's favorite pastime. He played in bands as a teenager ("mostly brain damage music" he told one reporter) and seems attracted to rock as part of his lifestyle (in NYC you can run into Belushi hovering near or on the stage at local clubs like The Lone Star Cafe).

Before we consider the mythology of the Blues Brothers, let's spend a moment with the music — which is the surprise of the whole thing. The music is damn good, even great. First, because Belushi and Aykroyd have assembled one of the best "soul" bands ever. This includes Paul Shaffer on keyboards; Steve Cropper on guitar; Matt Murphy on guitar; Donald Dunn on bass; Steve Jordan on drums; and a horn section consisting of Lou Marini, Alan Rubin, Tom Scott, and Tom Malone. Second, because Belushi and Aykroyd on vocals and Aykroyd on harp are almost as good as the band. So the music is not a send up. Which does come as a surprise if you've just seen the promo hype and haven't heard the record. There's no question that the million dollars worth of sales that the record has racked up comes directly from the grooves.

As for the Blues Brothers' mythology (knew we'd get to that), well it's just as theatrical as Alice Cooper and David Bowie in their wilder days. In fact, the Blues Brothers is theater, but theater with a hot musical score.

This is the premise of the theater involved: "Hailing from Calumet City, Illinois, the Blues Brothers — orphans Jake and Elwood — paid their dues in after - hours clubs and black - light bars across the steel belt (whenever Jake was out of jail and Elwood took time off from the Taser factory). Curtis, the janitor at the Rock Island City orphanage, is credited for being a major influence in their developing musical career."

Got the drift? Well if you're a Blues Brothers fan you better get it because you'll need the info later on. As we go to press plans are for Elwood Blues (Aykroyd) and Jake Blues (Belushi) to make their first Blues Brothers movie.

Part of the magic of the Blues Brothers is, of course, the theater Aykroyd and Belushi created in the roles of Elwood and Jake Blues. Their stage costumes — cheap black suits, white shirts, skinny ties, and black felt hats — and their antics — high stepping it between songs — are amusing and will probably make the movie fun. But what comes across on their record is something more sincere and honest than a blues riff. They both seem to understand what tunes like "Soul Man" and "Can't Turn You Loose" (used as the opener and closer on the lp) mean as rock music. The rhythm, drive, and energy of the record are what keep the Blues Brothers from being tired camp and make them into as exciting and enjoyable duo as any others who've trod the boards trying to get the audience on their feet. In fact, the album was recorded live at the Universal Amphitheater in LA and you can hear how hot the band and Jake and Elwood are on the tracks.

As John Belushi says about Jake and Elwood, "Hey, this is no joke!"□

ARE ROCK STARS CRAZY?

Robert Plant once rode a motorcycle up and down the halls of L.A.'s Continental Hyatt House Hotel.

Patti Smith spits onstage.

Jonathan Richman often locks himself in his dressing room for a 10-minute nap right before his shows.

John Cale screamed at a plant onstage until it died and, at another concert, chopped off the head of a live chicken.

Aerosmith guitarist Joe Perry and his wife Elissa didn't want to be bothered to take the clothes out of their closets to pack for their most recent tour, so they went to a favorite Boston boutique, bought a new wardrobe and had everything folded right into their suitcases.

Joey Ramone won't cross a street unless he touches both curbs, and if he forgets, he'll go back and cross again.

David Bowie insists that his hotel rooms are never above the sixth floor.

And of course, some rock stars have sexual eccentricities that are unprintable in family newspapers.

Are rock stars crazy?

They stay up all night and sleep all day. There are last - minute rushes to get out of bed, to get on a plane, and make the next show on time. Then, there are serious problems, like finding spareribs in Kansas City in the middle of the night for English musicians who consider this dish a specialty.

But their unusual life doesn't account for all rock - star idiosyncrasies. Many rock musicians are malcontents who like to stand out and be noticed; they never fit into the "normal" scheme of things. They're mad at their parents, or the world, and they use performing to get attention or make political statements. They like things loud.

There is, however, the flipside.

Even in this world of ear - shattering music, bizarre schedules, eccentric tastes and excessive habits, there are those who, if not simple folks, are more homey types. For every rock star I've seen drunk on the road, or tossing a TV out of a hotel window, I've seen one traveling with the wife and kids, attempting some semblance of regular family life.

Just like an average family, every summer Paul and Linda McCartney pack up four dogs and four children in the back of their green Rolls Royce and make the 500-mile drive to their huge Scottish farm.

David Johansen, who wore a dress as the leader of the New York Dolls, regularly takes the Staten Island ferry home to visit his parents.

Patti Smith's mother Beverly runs Patti's fan club, Radio Ethiopia, from her home in New Jersey.

Ted Nugent is so determined to spend time with his children (Sasha, 4½, and Toby, 2) that he bought his own plane so he could fly home to south Michigan every weekend.

Peter Gabriel doesn't smoke, or drink, and eats only fruits and vegetables. You'd be surprised at how many rock stars do that.

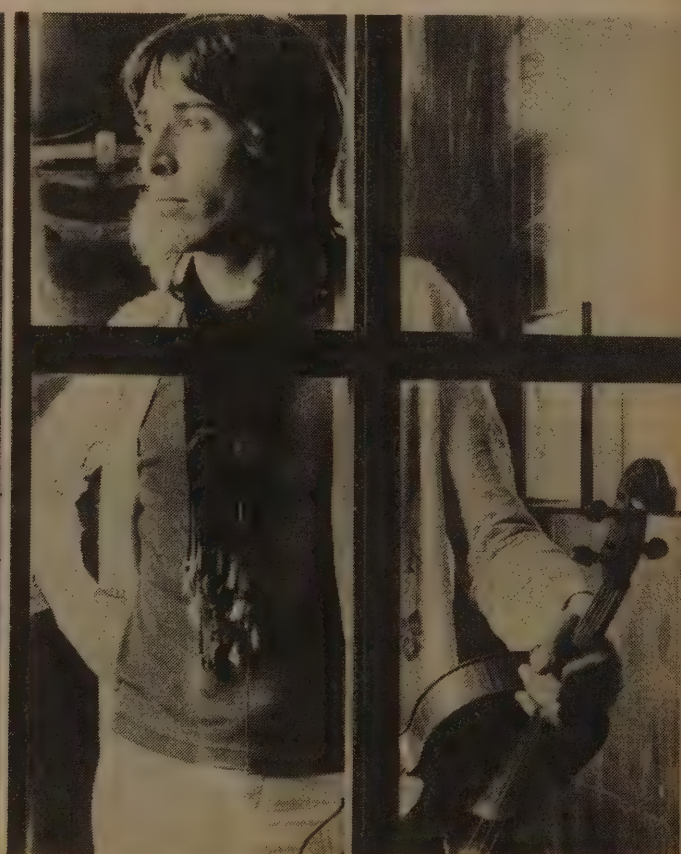
Even Mick Jagger, for all his reputation as rock and roll's prince (well, maybe king) of darkness, will take his 5 year - old daughter Jade to the circus.

Of course we'll always hear more about Mick and Bianca splitting up than we will about Boston's Tom Scholz and his wife Cindy, who, after millions and millions of Boston lp sales, are still madly in love. The crazy stuff makes the best copy.

Do we really want our rock stars to be sane? They're acting out our fantasies, onstage and off. But those fantasies often get tiring, and even the most nomadic, jaded rock star longs to get home, unpack, sleep and have a home - cooked meal instead of ringing for room service.

Then, after a rest, they get that itch to go back out on the road and start the lunacy all over again.□ *From Lisa Robinson's Rock Talk.*

David Bowie insists that his hotel rooms are never above the sixth floor...



John Cale screamed at a plant until it died.

NEW WAVE RECORDS

by Richard Robinson

Attention bands — make your own record for as little as $200!

Up - and - coming bands dream of the day when they get signed by a big record company and get the chance to record their first album. But despite the billion dollar profits in today's music business, the big record companies take little time to encourage new talent. Especially if that talent represents a departure from the norm — like people trying to do something original in the way of music.

As the new wave has grown into an established wave of artists who are interpreting rock and roll in the late 70's — often gone underground from normal music biz — the record companies have continually failed to get excited about new talents. So the bands have turned to recording and releasing their own records. Experimental rock can be heard on these discs, and occasionally (very occasionally) they are 'discovered' by a major label who agrees to re-release or at least distribute the records. Maybe this is as it should be. Rock needs a rest in back rooms and dingy bars — where it can remarshal its energy with the freedom that such impoverished circumstances allow.

But it's not all gloomy for those who enter this alternative record biz. Many of the alternatives have become classics, selling well enough to recoup the outlay of recording the songs and pressing the record. Several of the records are now collectors items, fetching even higher prices at specialty record stores.

The economics behind the new wave record business are simple: if you don't spend too much time recording in the cheapest good recording studio you can find, you can press a thousand records of what you record for very little money — about $200.00. Most bands who work can afford to make a record using band financing. Since big record companies only use two thousand records to service their product to every radio station that might play them, a thousand records is a nice place to start — and you can always have more pressed if you need them, just call the pressing plant the way the big companies do.

The truth is that being in the record business has more to do with having the right material from the right artist and working hard spending money and energy promoting the product than it has to do with actually pressing hot plastic lumps into records. That's the easy part, just look in the Yellow Pages or Billboard for phonograph record pressing plants.

What's exciting are the results of this new wave record biz. The record product varies dramatically in professionalism as well as content. Some records sound terrible on a technical level because of poor recording quality or cheap plastic in the pressing. Others have excellent sound and are well pressed, even though the outlay is about the same. □

RICHARD HELL's "Blank Generation" on Ork Records is among the top ten of classic new wave sides — along with the Television "Little Johnny Jewel" single. The record was sold for $3 and inside collectors know that the first pressing had "Blank Generation" after "You Gotta Lose", while the second pressing on had "Blank Generation" as the first cut of that side.

WAYNE COUNTY's contribution to the private labels was his novelty record/Velvet Underground tribute "Max's Kansas City '76" (Part 1 and Part 2). Wayne given a good indication of what the new wave was like when it was hot with his commentary on the passing scene.

PATTI SMITH GROUP with their first single, a pioneer record in new wave record biz, and a highly collectible item. This pressing was a re-release by Sire Records.

THE CRIMINALS put out this quality new wave package with "The Kids Are Back" and "The Cops Are Coming", two rousing songs featuring the talents of singer and guitarist Syl Sylvain plus Tony Machine on drums, Bobby Blain on keyboards, and Mike Page on bass.

ACE SETS THE CONTROLS FOR THE HEART OF THE SUN

"I played lead guitar, rhythm guitar, acoustic guitar, synthesizer, and bass," says Ace Frehley, speaking of his solo album, part of the four individual efforts by Kiss to explore their personal music before reassembling for the upcoming Kiss group album. "I did all the lead vocals and half the background vocals. It's really funny, when I tell people that I'm playing every instrument on the record, just about, and I'm doing all the vocals and some background vocals to my own voice, they say, 'Wow, that must be really hard.'.

"The reality of the situation is that when you're playing against your own rhythm tracks, you know them better than anybody else does, because you wrote them. And it's really — I find it a lot easier to play against my own recordings than playing against somebody else's. Because I know exactly what I did prior to the overdub."

The result for Ace was a hit single, "New York Groove", which captures the spirit of a rock and roller getting back to the Big Apple, and probably surprised non-Kiss fanatics with the versatility of the band as much as Peter Criss's ballad "Beth" did when it was a hit for the band a couple of years ago.

Doing it himself was fun for Peter. Although some of the musical challenges were more difficult than others. "Most accomplished guitar players that can play rhythm and lead can usually play bass without any trouble. I was in groups where I used to have to teach a guy how to play bass, couldn't figure it out so I'd have to figure it out for him, so I was always very well acquainted with bass guitar."

Ace's feelings about having made an album of his own music are positive, and he managed to communicate, from his casual attitude when talking about it, that he did the album as Ace Frehley rather than as the Kiss spaceman character that he plays — unless the character's traits and his own happened to coincide, it is more Ace than space on the lp.

"I think I've expanded my musical horizons just a little, on this record," he says modestly. "I hope that people will say, 'Wow, you know, I didn't think he could do this,' or do that or he could sing like that. I did a lot of different things with my voice that I haven't been able to do up until now.

"I also got a couple of interesting guitar sounds that I've never reproduced before on record. I have a really big guitar collection and a big amplifier collection, all old amplifiers dating back to the 40's and 50's. Up until now, whenever we did Kiss albums a lot of times we were on a very hectic schedule with touring and everything. And a lot of times we didn't have as much time as we wanted to do records. Especially guitar solos. It was always the kind of thing, 'Well alright come on in you've got to do a solo, you have eight hours to do it or whatever.' " Peter laughs. "We'd whip them out. But in this case with the solo albums, I took two months to record.'

"It was the kind of thing where I brought all my guitars and all my amplifiers to the studio. Sometimes we'd just spend the whole day on a guitar solo to get the right sound. I think it shows."

To produce and record his album, Ace worked with Eddie Kramer, who has produced Kiss albums in the past. Eddie, Anton Fig, who supplied the percussion, and Ace chose an unusual site to record. "We went up to a mansion in Connecticut and we cut all the basic tracks up there. It was really funny, just me and Eddie, we started with the basic rhythm tracks, just rhythm guitar and drums, and then we started layering everything on top of it — like put the bass on. Then after we got all the basic tracks we came down to Manhattan at Plaza Sound and did most of the guitar solos and vocals and stuff, synthesizer.

"We kept on schedule and everything turned out basically the way we wanted it to. So I really don't have any complaints about the record."□

"I was in groups where I used to have to teach a guy how to play bass, couldn't figure it out so I'd have to figure it out for him..."

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AEROSMITH BOOTLEG GOLD & PLATINUM

Ron Pownal

Back in the 1960's there was a theory floating around that rock and roll belonged to the people who listened to it as well as the people that made it. One result of this theory was the release of albums known as 'bootlegs'. These bootleg lps were recorded by fans at concerts and then pressed up, usually in limited quantities, and sold to other fans who wanted to hear every conceivable version of their bands' musics. The Rubber Dubber in Los Angeles was the most famous bootlegger and because of the work of the dubber and others many unreleased gems — like Dylan's basement tapes and Beatles' out-takes saw the light of day. But unfortunately, most rock bands, all record companies, and the federal government didn't take this bootlegging stuff lightly. So the bootleggers got closed down (more or less) and the Feds went back to busting gangsters turning out bootlegs of regular albums.

Some bands don't mind being bootlegged. They feel that it shows that their fans really like them, and they think that it makes their music more available than it would be otherwise — also these bands figure that no fan bootlegger is going to press up a million copies and do them out of a house in the country. Other bands don't have a sense of humor or anything else about bootleggers — they don't want anybody putting out their music except themselves and their record companies.

"I know of about four or five, no maybe more, bootleg albums that people have of ours," says Joe Perry of Aerosmith. "Tapes from radio broadcasts ... concerts ... it really makes us mad."

To counteract the release of Asmith bootleg lps (to tell the truth this reporter has never actually seen an Asmith bootleg, but we'll take Joe's word for it), Asmith decided to make their own bootleg album more or less. Actually the Aerosmith Bootleg can never be a real bootleg because it's not a bootleg. What it is is a live album that includes recordings made off the radio of Aerosmith radio concerts. "The tracks 'Ain't Got You' and 'Mother Popcorn' on the album are legitimate bootleg tapes," says Joe. "They're from a live radio broadcast we did about five years ago in Boston at Paul's Mall. Someone taped it off the air and made a cassette. We did a stereo mix for the album — that's why it sounds like that. We wanted to put it on because that's what we sounded like long before anyone knew who we were. There were about a hundred people in the club that night, which was a big crowd for us then. I still like a lot of things about those tracks."

Although the Asmith bootleg may lack the genuineness of the bootleggers stamp, at least Asmith have resisted the temptation of 'sweetening' the live cuts. You may not know it — and maybe we shouldn't be telling you this — but most live albums are taken into the studio by the groups involved and 'touched up' with new vocals, harmony parts, guitar lines, & etc before they are released as live albums. "There's nothing 'funny' on this album," says Joe. "No overdubbing. No cheating. It really is all live."

According to Joe, Asmith had to leave a few cuts off the album which the band, and their fans, would probably very much liked to have seen included. Among the missing are 'Bright Light Fright' from the band's *Draw The Line* album. "We couldn't find a live tape of it that we liked. We'll probably include it on another live album one day."

All in all, the band is happy with the way their 'bootleg' turned out. "We didn't want to just put out a bunch of tapes from our tour. This made it a little different. It was worth it to put out a live album if we could do it this way," explains Joe.

With the album out and in the stores, Aerosmith have turned to their next set of projects. The band is still on tour — but they've got their own way of doing it that Joe says is not really like touring at all. "We fly in and out of each city in a private Lear jet, and aren't staying in any hotels. The other night we had a concert in Portland, Maine. We left Boston at six thirty in the evening, had a fifteen minute plane ride, and after the gig we came back home. It's more like going to rehearsal every night."

Upcoming Asmith plans include a new album — this one will be a studio lp which they'll do in the Boston area. And then a world tour that could well include dates in Europe and Japan.□

HIT PARADER PICKS THE SUPERSTARS OF SEVENTY NINE

Blondie becomes an international hit.

Bob Seger gains more fans with a new album and tour.

Elvis Costello releases a third hot album, a special Valentine record, and keeps his image up.

Chicago once again demonstrates just how creative they are.

Lynn Goldsmith

Heart continues to establish their deep musical potentials.

UFO tackled new frontiers of rock.

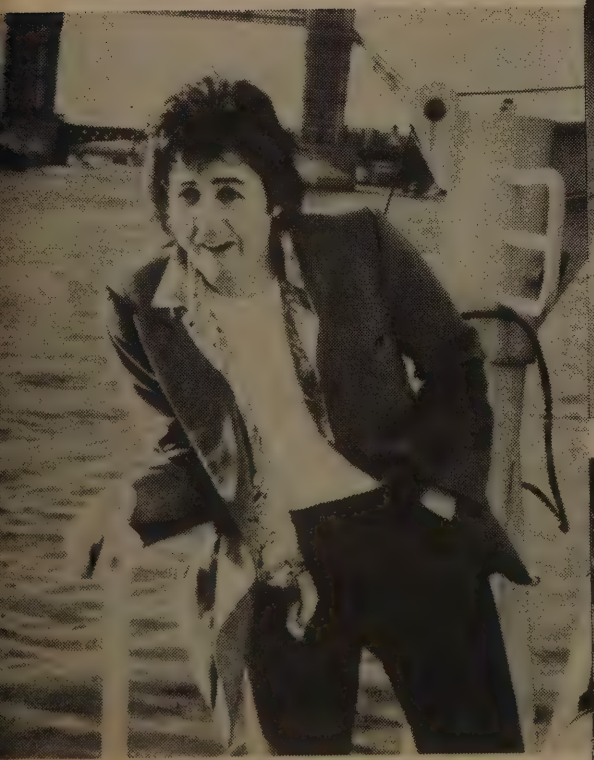
Ted Nugent combines his colorful personality with hot onstage show.

The Doobie Brothers are back with another round of hit records.

Rod Stewart goes sexy disco this year with a rock flavor.

Toto presents a new amalmated sound from the West Coast.

The Talking Heads and producer Eno put the new wave on top of the charts.



Paul McCartney and the other Wings haven't stopped for a minute with hit records.

Village People present a whole new kind of show biz with their disco sound.

GUITARS and AMPS:

NEAL SCHON OF JOURNEY

Guitars — I use Les Pauls and Fender Stratocasters, Fender Telecasters, Guild acoustics — I don't even know what model it is, a D-50 or something, or an F-50. That's basically what I use. I have about three different Les Pauls.

Amps — Up till now I've been using Marshall heads powered by Peavey power amps. And I have the Marshall heads converted down to four watts, when normally they put out a hundred watts, and then I put them into straight power amps.

Outboard Equipment — I have a pedal board that was just built for me and it doesn't have a lot of regular pedals in it, but it has a lot of pedals on it. It was built by Charlie Butten. I basically just have an Echo Plex, and an MXR digital delay, and there's a Wah-Wah pedal, an MXR compressor, and there's a couple of gain pedals that just give me a little more gain for my effects — and that's basically it. I've set it up kind of like in stereo where I have one amplifier that is straight all the time and then I have one amplifier that puts out the effect so it doesn't get totally washed out in the audience with effects.

Studio Guitars — Sometimes I use the same guitars in the studio, sometimes not. I take a bunch of equipment with me when we go into the studio — and I like to have it all sitting there and if I get an idea for something, I just hook it up.

Studio Amps — Sometimes we use the same amp system in the studio, sometimes I don't. Sometimes you get a better sound out of a little tiny amplifier in the studio rather than a big one. But right now Peavey is designing an amplifier for me, that's going to sound similar to a Marshall.

Tour PA System — It varies from tour to tour, it's not like we own one, we rent 'em.□

LARRY FAST/SYNERGY

R.A. Erdmann

1 Moog Modular Model 15
1 Moog Minimoog Model D Custom Interfaced
1 Moog Model 952 Keyboard
1 Moog Polymoog Keyboard Synth, with pedals
2 Moog Micromoog Model 2090
1 Moog Model 1125 Sample & Hold Module
1 Moog Model 1150 Ribbon Controler
1 Oberheim DS-2 Digital Sequencer
1 Oberheim Expander Module
2 Oberheim CPS-2 Mini Sequencers
1 PAIA Stringz & Thingz Keyboard
1 PAIA Phlanger
1 Musitronics Mutron III with AC Power Supply
1 Musitronics Piphase (Modified)
1 360 Systems 20/20 Frequency Shifter
1 Yamaha PM-400 8 Channel Mixer
1 McIntosh Stereo Amplifier MC-2105
* 1 Synergy System 50Wx2 Stereo Amplifier
1 JBL 5232 Electronic Crossover
* 1 Synergy System Monitor Interconnecting Panel
* 1 Synergy System 10/15 Switch CB "Trigger Panel"
2 JBL High Frequency Horns with 2440 Drivers
2 JBL Bass Cabinets with K-140 15" Drivers
1 Anvil Rack Mount Case (19" Racks)
Assorted Smaller Cases
Assorted Modules, Patch Cords, and All Interconnects□

*** "Synergy Systems" designed and built by Larry Fast.**

JOHNNY RAMONE OF THE RAMONES

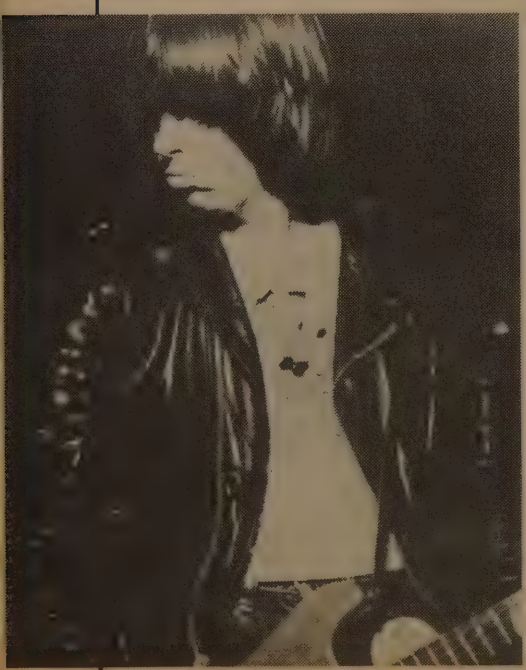
Guitars — I have a Rickenbacker and a Mosrite. I usually use the Mosrite almost all the time. I have another guitar which I had made for me which is a copy of the Mosrite. Some kid made it, I forgot who, but I'm having another guitar — just had it ordered — that I'm waiting for. I like the Mosrite because it's nice and light and the neck is thin and it sort of gets the sound I want. It's real hard for me to find a guitar that I like. I'm really not too crazy over any of them.

I'm not into collecting guitars. Dee Dee might be but he doesn't have any. He might be into collecting if he had the money. I don't even keep a guitar in my house — I never touch it unless I go up on the stage to play. I've been playing since I joined the group, four years.

Amps — I use Marshall amps all the time — in the studio and for performances. In rehearsal I use a Mike Mathews, which is a smaller amp.

Outboard Equipment — No, I don't like to use any gadgets. I have a box on the floor which shuts my guitar on and off, and that's it.

Studio Recording — I use the same guitars in the studio. Sometimes for overdubs I might use something else, I might rent an acoustic guitar or a Fender Stratocaster. □



Leland Bobbe

AL STEWART

It varies, I have a whole different selection of them. Some I haven't used on stage but they will turn up in the next tour.

On the last tour, I used a Gibson 160 E, which is the one like John Lennon played in "Hard Day's Night," a Fender Electric 12 string, which I'm thinking of replacing with a Rickenbacker, and an Ovation Acoustic, and I've just gotten a hollow Stratocaster. I've had it hollowed out — there aren't very many of those — and a hollow Telecaster.

I like hollow guitars because they're not heavy... □

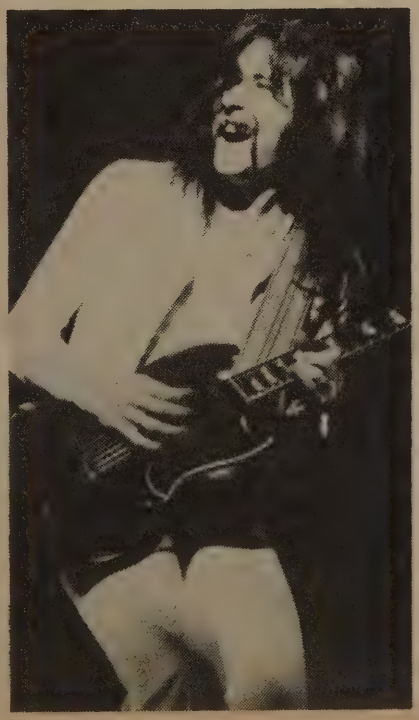
ROD PRICE-FOGHAT

Guitars - "I use a Les Paul 1958 Goldcup with humbuckers, that's just standard immaculate guitar sound which is my pride and joy, it's the greatest guitar I've ever played. Then I have another one which was fixed up by the guy who looks after my guitars, his name is Weasel, it's a Les Paul Junior — but it's a single pickup and Weasel works on guitars and he made it into a double pickup and totally redid it himself.

Amps - "I use some Model T's — 100 watt amps with four 12" speaker cabinets with one on the side of the stage for a monitor."

Special Effects - "I just use a wah wah, but that's purely for tone. I don't use it as a wah wah pedal. We use other things, like an Eventide DDL (digital delay) and a harmonizer, but they're rigged up to the board. Those effects don't necessarily come from my amp, they come from the pa via my amp."

Studio - "I try to use exactly the same guitars in the studio so we get the livest possible sound. We use a lot of room mikes to give it ambiance and a general live feeling — that's why a lot of our albums do have a live sound to them." □



FOREIGNER'S PLATINUM-VISION

"We hang out a lot when we're on the road. When we're off the road we don't hang out hardly at all.

LOU GRAMM

by Deane Zimmerman

With a debut album that went platinum, four times and then "Double Vision," which sold five-times platinum, plus six consecutive hit singles, Foreigner has a track record that would make any group proud.

After their highly publicized "Around the World" tour, Mick Jones, Ian McDonald, Lou Gramm, Al Greenwood, Ed Gagliardi, and Dennis Elliott went their separate ways for a well - earned vacation.

Phoning from his "tiny little house on a couple of acres" in upstate New York, lead singer Lou Gramm reflected on Foreigner's overwhelming success. It was still several weeks before they were scheduled to begin recording their third album (in Miami's Criteria Studios) and, while enjoying his time off, Lou was looking forward to getting back to work.

"I've been trying to put my lyrical ideas into story form, or some kind of form that's workable in music," he said, "I think that towards the end of this week, I'll get together with Mick and Ian to start on the new album."

HP: Are you concerned about falling into a rut?

Lou: We're very aware that it could happen. We see it happen to other groups but I've got a very good feeling about the way the individuals in the band are progressing as writers as well as players.

We've made a lot of progress since the first record and there'll be even more with the next one. I have ideas that are nothing like anything that's on either of the last two albums and I imagine that it's pretty much the same for the rest of the guys.

If we ever get too deep, and the creative input isn't there, I'm sure that we'll disband, but I don't see it happening.

HP: Do you get tired of being compared to other singers, like Paul Rodgers?

Lou: Yeah, it's a little irritating but I try not to take it to heart. I get a lot of negative comparisons with either Robert Plant or Paul Rodgers, or this or that ... I suppose it's pretty normal for people to draw comparisons but I don't see it that much, I think we all drew pretty much on the same groups. There might be some similarities in the texturing and the vocals but I try for an honest delivery and I know I'm my own singer.

HP: Was touring around the world a "dream come true"?

Lou: I loved it but I had never thought that much about it. I wanted to see the states, to go to every corner of the United States, but Europe, Japan and Australia was more than I could think about.

HP: Which was your favorite country?

Lou: Japan. I felt an incredible rapport with the people and the landscape was really beautiful. It's a little too Westernized, but I like the Oriental culture. We went to the place where the samurai warriors are buried and saw a lot of the relics. That was interesting. I enjoyed Germany too.

HP: Is it true that German audiences clap in unison?

Lou: I didn't notice that, I really didn't, but they're very vocal. I don't know what they were shouting but it was great.

HP: Do the audiences respond differently from country to country?

Lou: Yeah, I noticed quite a bit of difference. For instance, the Japanese audience — they get just as crazy but I think they're a little more polite, they're better listeners and they take a great deal of time to get involved in the lyrics — translated of course. I think they generally want to go a little deeper than the average group of people we play for. The European audience is crazy, just like in America. Maybe even a little more violent.

HP: Do you feel a sense of responsibility to the audience?

Lou: To a certain extent, but not to the point where it inhibits your performance. You've got to be confident enough and loose enough to take it lightly and have fun. You could get too wrapped up or in-

Foreigner, (L-R): Al Greenwood, Mick Jones, Lou Gramm, Ed Gagliardi, Ian McDonald, Dennis Elliott.

volved with the responsibility...

I'm aware of the audience, it's not like I'm playing to a blank wall. I pick out faces and I take enough time to sing to the people with obstructed views, or seats behind or just off to the side. It's not like you neglect them and sing just to the first few rows.

HP: What's your life like when you're not on the road?

Lou: I try to keep it very low key. I don't go partying with the music celebs and you won't see me turning up at every rock concert that hits New York. I really try to do normal things, more or less as a counter - balance to the life I lead on the road. I do a lot of listening to music. I listen to a little bit of everything and I like some of the new groups that are coming out. I like Tom Petty a lot and I like Cheap Trick ... I have the radio on all the time and if I hear something that attracts my ear, I'll go out and buy the album.

I enjoy being turned on to new things, it inspires me. After touring for a year and playing a lot of the same songs you're really in a creative lull for awhile but if you start listening, other people's good work inspires you to get back into it and get ready for the next album...

I also have hobbies and interests outside of music. I really love high - performance cars and tinkering under the hood. Even in the winter, I have a wood-burning stove in my garage and I spend a lot of time tinkering around with my car. I've been into it ever since I was old enough to drive.

HP: What kind do you have?

Lou: I've got a Z28 Camaro and I'm getting a Porsche.

HP: Can you take a car apart and put it back together?

Lou: Pretty much, but I wouldn't be totally confident. I know the basics and I think I could do it but I have friends who watch over my shoulder and make sure I don't destroy anything...

HP: You seem to be successfully avoiding the rockstar image...

Lou: Yeah, I don't think of myself as a celebrity. People who know who I am treat me a little differently but I don't think of myself that way. I don't like to dress up at all, I have a silk top or two but it's even difficult for me to feel comfortable wearing that onstage. I'm really a t-shirt and jeans type of person and on this next tour, I think I'll be going back to that even more.

HP: Are there any other musicians in your family?

Lou: Yes, I have two brothers, one older and one younger. They're both incredible musicians, plugging away trying to make it. My older brother Ben is a studio musician, working in Manhattan. He's a great drummer and a good singer too. He's into jazz fusion. My younger brother Richard sings and plays excellent guitar. He's getting studio experience in Rochester.

HP: Do you miss playing drums? (Lou played drums with Black Sheep.)

Lou: Well, we had two sets of drums onstage during the last tour and I'd go back and join Dennis on drums at certain parts of the show. It worked out real well — I'd play nice and straight and he'd fill around my basic beat. But it was fun and I do have a set up in my basement so it's not like I'm away from it all the time.

HP: Does writing come easily to you?

Lou: I didn't feel very creative when I came off the road but about 2 or 3 weeks ago I began getting really antsy and anxious to get together with the guys and start writing. Ideas have really been filling my head.

When the mood's right you take advantage of it and when it's not, it's like beating your head against a brick well. You can't really force creativity but when it's there you take advantage of it to the fullest.

HP: Do you all spend a lot of time together?

Lou: We hang out a lot when we're on the road. When we're off the road we don't hang out hardly at all. When we come home we don't talk to each other for a month, or six weeks, because everyone has too many things to do. We'll occasionally make a phone call. Then, after awhile it just seems natural to call and start talking about things. I don't know if we get lonely for each other or if we just have so many common interests...

HP: Does the road knock you out?

Lou: It's a strange existence. It's harder than I thought it would be. It's wearing, both physically and mentally, and I thought it would be much more glamorous than it is. There's only that portion of the day when you do the show and maybe afterwards when it's really fun and exciting. It can get pretty tiring the rest of the time.

I try not to let it get to the point where I don't know what city I'm in but towards the end of the tour it does get that way.

HP: Is the next tour going to be as extensive?

Lou: It's going to be big but I don't think it's going to be a world tour. We may go to Europe first and then come back to play in the States. Then we might do another world tour in 1980.

As tiring as it is, we really thrive on it. By the end of the tour I couldn't wait for a vacation but now I'm so anxious to get back to playing live again. That's why I want to get into the studio right away and do the next album — so we can get out and tour again. I really miss it.

HP: Are you going on the road right after you finish recording?

Lou: No, after the studio we'll spend some time rehearsing. We want to make this next tour a little special ... I don't think it'll be lasers; it'll be the way the stage is set up, and the lighting.

Our songs reflect many different moods and as we go from one song to another, the change should be dramatic. We didn't spend that much time coordinating it last time because we went right from the studio out on the road. But this time I think we're going to take 3 or 4 weeks and go lock ourselves up and make sure that when we come out, the show will be just the way we want it.

HP: Will all the dates be in large halls?

Lou: I think we're going to mix it up. Some real big, some outdoor shows, and then we're going to do small auditoriums — a few out of the way places - because when we first started headlining we did a lot of them and they proved to be a lot of fun and some of our best shows.

HP: Is it difficult to get across in a huge venue?

Lou: A little bit. It depends on a lot of things — how many distractions there are and how much attention you can demand ... Making the transition from one size hall to another is really challenging. I like to mix it up, I like the variety.

HP: Is this all still a thrill?

Lou: Oh yes, it hasn't worn off. The excitement is still there, I haven't lost my enthusiasm for it at all. It's such a drastic difference now from when I was in Black Sheep. I mean, we were really struggling ... Most of the other members of Foreigner went through the same thing so it's great that we're realizing our potential.

But you've got to keep it in perspective. It's very important to be respected by the critics and your musical peers but for me, it's just as great to have a kid come up to you on the street and tell you your album is great. When the average person likes it, that's really great.□

BILLY JOEL BREAKS THROUGH
New Album Is "Tougher"

by Deane Zimmerman

"The 'Big Breakthrough' — okay, fine. It takes care of the music business wondering if I've got it or not..."

David Gahr

The Stranger was Billy Joel's "big breakthrough." But the 4 million sales of that album didn't go to his head. After a 5 month, world tour he went right back into the studio to do the next one.

Sitting in New York's A&R Studio where he and producer Phil Ramone were mixing the new album *(52nd Street)*, Billy acknowledged that some people expect him to put out "Son of The Stranger," but that's not what he has in mind.

"I don't like to repeat myself," he said, "we've got to keep ourselves interested, keep moving on. I like people like David Bowie. You think you've got him pegged and then he pops up doing something different. Not just doing it for the sake of doing it, or being eclectic just to be eclectic.

"This album isn't as pretty. It's a meaner album, it's probably more sophisticated musically. Lyrically it gets a lot tougher; we delve into masochism and all kinds of things."

Billy admits that he doesn't really understand the success of *The Stranger*.

"I couldn't tell you why that was a big album and another wasn't. I don't follow demographics, I'm not analytical, I don't want to know. This time I just said I'm going to make another album, just like I did with *The Stranger* and if I like it and the band likes it and Phil likes it then fine, that's all we can ask for."

Perhaps one reason for the success is the chemistry between Billy and Phil in the studio. "We think a lot alike," says Billy, "and we make up

for deficiencies in each other. It's a good balance. A lot of it had to do with the fact that he liked my band. With other producers I was always fighting to get my guys in the studio; they wanted to use session men. I finally took a stand and said 'the hell with it. I'm going to use my own guys and produce myself for better or worse.' With Phil, the guys walked in and he loved them. It's made life much easier."

Financially, too, it's an easier life. Billy bought himself a house in Long Island and the people who've worked for him all those years are finally getting paid for all the time they've put in. "But money is not the motivation," he says. "I've always liked out on the road with these crazy guys. That's a dream in itself for a lot of people.

"I'm older now, and the music's getting more sophisticated for me. The equipment we're using is a hell of a lot better than it used to be, the audiences are bigger and the financial stuff is different but I'm still having a gas, and that's all I care about. I mean if the money and the success is going to change me from going out on the road and playing rock and roll then they can forget it. I don't want to change."

Billy's business situation is unique. His manager is his wife, Elizabeth. "It makes total sense," says Billy. "It works out personally and management company where before there was a lot of chaos, but there might be a time in the next couple of years where she'll say 'well, you're set up...' It might be an interim situation — we're not locked in, but it works out great."

This interview took place before Billy's current tour, one that brings him to 1½ million fans. He's played in large halls before ("it's great, you rise to the occasion"), but this is the first time all the concerts will be in huge venues. He's enthusiastic but admits that it's hard to be intimate with so many people. Billy claims he's not restricted — he still feels the spontaneity.

"I'm going to try and get up more on this tour. We've got time I'm gonna try walking around a little bit. Doing some rock and roll moves.

"You know," Billy adds, "When you do your job, and play in front of thousands of people, when you finish and they all get up and cheer — what a great gig! I mean it definitely beats working in a factory. I've done that — I worked in an inking factory. I ran a typewriter ribbon into a pool of ink and then out onto another spool with the ink on it. It was only a couple of months but it felt like forever.

"That was in the days when I had a day gig and was a musician at night. It's an old story; 'don't give up the day gig until you can support yourself as a musician.' I had

"It's a meaner album. It's probably more sophisticated musically. Lyrically it gets a lot tougher; we delve into masochism and all kinds of things."

Jim Houghton

what I'm doing, it's been rewarding since I was 14 when I became a professional musician.

"The 'Big Breakthrough' — okay, fine. It takes care of the music business wondering if I've got it or not. But I've been having a good time almost all of my life. I knew what I wanted to do real early, I made a living out of it, I think I'm good at it and I get to go professionally, I like that she's smart, I'm proud of her, I respect her.

"I don't have any ego hangup about a woman managing me. I've still got my macho, I'm not threatened at all.

"I don't know if she's going to be a lifetime manager — she's very good at organization, she had a lot to do with organizing my two pianos now ... when you're sitting at a piano a lot of times the people sitting behind you can't see, so this way, with the pianos facing each other, I can go to either one.

"It's hard when you're a piano player; you can't walk around with it.

"I feel that I should turn around sometimes, but I can't when I'm playing. But this all kinds of crazy gigs until I finally gave them up."

Even though his popularity has risen to the point where he's mobbed almost everywhere he goes, Billy Joel claims that he still doesn't feel like a "star." "People keep telling me I am, but I don't think of it that way. I don't go around saying 'hey, I'm a big star.' I'm still the same *schlemiel* I always was."□

Who's Bigger Than The Beatles, Bay City Rollers, Kiss, Or Ted Nugent?

by Richard Robinson

The Russians asked them to make a 100 concert tour of the U.S.S.R.

They're the most profitable industry in Sweden, ahead of giants like Volvo and Saab.

They've sold nearly 40 million records around the world.

I'll give you a hint: Anni-Frid Lynstad, Benny Andersson, Bjorn Ulvaeus, and Agnetha Faltskog / Ulvaeus.

Never heard of any of these people? Not surprising, for this superist of super groups remain strangely anonymous in the U.S. despite their wild successes.

Then, ABBA is a strange group: their glossy music machine sound is utterly unmemorable; their conglomerate reality (they own an art gallery, a movie theater, a film studio, many hotels and restaurants) gets paid royalties in oil and grain; you wouldn't recognize them on the street, they're hardly recognizable on their album covers. Despite this, they are the universal pop group of the 70's, as universal as The Beatles in the 1960's.

Their secret is Abbamusik. Record after record they slide plastic sex and haunting melody against an insane electric symphony. They don't say anything important, their music has no meaning, but you can dance to it and if you turn it up loud enough and lie down on the floor you can get lost in it.

Did I mention that they look like they order their clothes from Sears & Roebuck?

Abba is my favorite pop group because when Anni-Frid (she likes to be called Frida) and Agnetha (she's Anna to her pals) sigh, whisper, swoon, and wosh, I get crazy, especially when Benny, Bjorn, and manager/lyricist Stig Anderson unleash their computerized classical melodies for Frida and Anna to play against. In more rational moments, I realize what a giggle it is that a piece of plastic can excite me, because in real life I don't find anybody in the group the least bit sexy. So it's not them that turn me on, but the purely electric sound they generate.

You'd be amazed at the number of otherwise underground / new wave artists hooked on Abba's sound. It's a continuation of the Phil Spector consciousness reinforced with Sgt. Pepper, without the lyrical intensity of Bruce Springsteen, but the kitchen sink thrown in. I've worked with a few such rock phantoms who grew rapturous at the thought of the complexity and texture of the layers Abba use to achieve their sound.

Listen to an Abba record, any Abba record (although their hits are always better than their more pompous album cuts). Listen to their most recent hit, "Take A Chance." Hear the lead vocal in unison, the background vocals in counterpoint, the lush female voice talking, the voices getting closer, then moving away, the ten rhythms (at least) locking into one sexy pulse. The echo chambers, tape delay, digital delay. The violins, harpsichords, synthesizer strings

 ALL PHOTOS BY BARRY LEVINE

and real strings. And if you listen close: one or two rhythm guitars, electric guitar, bass, and drums. Who knows what else is in the forest of sounds above which the vocals float. It's beautiful. Exquisite cheap sentiment.

And the lyrics, whatever they are (Abba is second only to Kraftwerk in the repetition of English slang as lyric), the lyrics — what can I say about them. They mean nothing; they mean everything. They prove English is better than Esperanto.

They also demonstrate the remarkable abilities of Stig Anderson — described by Abba as their "manager / lyricist / friend." Here's this guy sitting in Stockholm. Not a young man, with lamb chop side burns and hair combed forward over a thinning pate. Banker to the Abba millions, at the same time scribbling out lyrics in English that express just how you and your hunny feel about each other in the backseat at a drive in movie in Toledo.

Abba cleaned up in just four years. In 1974 Benny and Bjorn's "Waterloo" won Abba the best song in the Eurovision Song Festival Contest. Outside of the U.S., this introduced Abba in a big way: the Song Festival is seen on tv by half a billion viewers in 32 countries. From "Waterloo," the group went on to other international hits: "Honey Honey," "Mamma Mia," "SOS," "Fernando," "Dancing Queen," "The Name Of The Game."But in the U.S. fame came slower. Where they were selling albums in the millions worldwide from 1974 on, it wasn't until late 1976 that the group had their first gold record in the U.S., *Abba's Greatest Hits,* and their first top ten single, "Fernando." Doubly difficult to understand why it took so long when you consider that AM radio in America thrives on pop pap.

Now that they've got their rent paid for the next hundred years, Abba have tried to get "Valid." You know, has - beens and pure popers also want to get played on "FM radio" and have kids dig their message, and be an "album band." I've seen this thirst for critical acceptance destroy some bands, while others only look stupid. Can you imagine, making millions of bucks, living your dreams as a pop superstar, and at the same time staying up late nights worrying about whether *Rolling Stone* likes your new album.

Abba's version of this phobia is best quoted off their Atlantic Records handout: "ABBA has also made their first major inroads into AOR/FM radio, which has focused on tracks like the majestic "EAGLE" and the adventurous 3-part closing suite, "THE GIRL WITH THE GOLDEN HAIR". Thus they have proved what the critics have been saying for years — ABBA is a major rock band, with appeal on *all* levels — from "easy listening" to Top 40 to hard-line progressive."

Of course none of that's true. Abba are certainly not "hard-line progressive," and the only thing "adventurous" about "The Girl With The Golden Hair" is the way the titles are printed on the album sleeve. Which says something about the 1970's. In the 50's you had to be Elvis, in the 60's The Beatles to sell as many records as Abba. In the 50's and 60's you had to be new, different, outrageous, original, distinct, etc. in the 70's it seems as if you're better off being unrecognizable in crowds of four or more people.

I remember Patti Smith explaining it at about 5 o'clock in the morning in the lobby of the Palladium after her 1976/77 New Year's Eve show. A group of friends and New York rockers like John Cale, Tom Verlaine, David Johansen, Lisa Robinson, Lenny Kaye, and Bob Gruen were standing around munching Ron Delsener's Blimpie delicacies, when Patti waxed poetic over a toast to the New Year. She talked about what was happening to rock and roll. She explained how radio played fascist rock. "You think you're free and boogying, but actually there's a giant hand holding you in place."

I've thought about that a lot since. I've watched FM radio join AM radio in the soft pap industry. I've watched rock and roll go underground because radio stations don't like electric guitars and upbeat tunes. The truth is that rock and roll is underground now, and the likes of Abba rule the airwaves.

So as much as I like Abba, as much as I get a giggle and a static charge from their silly records, I remember what Patti said. I understand that this music says nothing, means nothing, should not be confused with the heritage layed down in the 60's. I'd also put Frampton, and F. Mac on the same list, of course, and The Eagles too. So you might not agree with me. But think about it. Think about *why* there's a new wave music, *why* men and women would rather have a band that plays in toilets than sell the energy out singing about "tropical love - lands." Richard Hell says he's a member of the blank generation, but personally I think it's the opposite, I think AM radio is the blank generation. How's that for life in the fast lane. There's no fast lane when the speed limit says 55. The fast lane is found in the Bowery and the backstreets of Covent Gardens, like it or not.

Now that I've had my say about the Abba phenomenon. Let me say that as a record producer, I have immense respect for Abba's records. They make it too easy, I know how impossibly hard it is. These people are hot, and they've achieved something of a record in the music biz by staying hot longer than most hot acts. But I get caught up in the phenomenon of it all as much as I do in the technical perfection. And because I see how mindless these melodies are, I must speak up, defend rock and roll. Say that there is an alternative to this that is worth consideration. As inspired as Abba's productions are, there are genuinely brilliant talents among the new wave who have something to say about their lives that goes better with electric guitar than the Abba lyric.

I could have titled this story: *"What Happened?:"* What happened to the responsibilities to rock energy that Jimi Hendrix, Janis Joplin, The Velvet Underground and Nico fought for. I gave up after David Bowie (Clockwork Orange version). When I went back out into the night, it was to see Patti Smith and Television, The Heartbreakers, The Dolls, bands that knew how to rock. So, while a new generation of rockers is fermenting in basements in London, Paris, New York, LA, and Tokyo, I watch the bland sound, the safe sound, the every - hair - neatly - combed - inplace sound take over the airwaves. Some of it I enjoy: Abba tops the list. But every time I hear an Abba song on the radio I think about the 1970's, and wonder who's running the airwaves...□

PAUL STANLEY: DOCTOR OF ROCK OR DOCTOR OF LOVE?

On Location: Richard Robinson

Paul Stanley is the rock & roll image of Kiss. By that I don't mean that Peter Criss, Gene Simmons, and Ace Frehley aren't rock & rollers. More precisely, Paul Stanley is out of a rock mold that has nothing to do with the Kiss theatrical - comic book-tv movie legend. He's the one member of the foursome who could just as easily haul out his chords in any other of today's premier rock bands — although you might not envision Paul in Aerosmith, Foreigner, or Queen. My reasoning is that not only is Paul a hot player and stage performer, but he's also an aficionado of the rock lifestyle; he's the rock gypsy moving from hotel to motel with a guitar in one hand and a firm grip on 'it's only rock & roll' in the other.

Perhaps the main reason I say this about Paul is because I think of the real Paul as opposed to the greased-up Kiss Paul when I think of Paul. In a way, he's the closest to being exactly the same offstage as on. Which is an important criteria for a rocker — if you live and love rock you don't hang up your rock and roll shoes when the show's over; you sleep with them on. And Paul, to my mind, is just that — Paul Stanley, onstage, offstage, backstage, and at the motel.

I asked Paul about the 'real him' as opposed to the Kiss superhero him.

"The real me always comes across," Paul stated emphatically. "I don't think what I looked like onstage is really that inaccessible. I think it's pretty — I mean granted you've got to relate to 20,000 people or a million people so you have to enlarge everything — but it's not really that different. I mean the real me has always been the real me. Maybe it's developed more and I focused in more so with the solo album I'm much more sure of what the real me is. But obviously I think that was the idea in everybody's solo album — to really do as pure an album of themselves as possible. It's like a learning experience for each of us about the other. I mean for me to listen to Ace's album is for me to know where Ace is at musically."

The four Kiss solo albums have had their impact not only with Kiss fans, but with Kiss themselves. Each member of Kiss has produced an entirely different effect with their individual albums — Gene for instance has redefined and extended his Kiss character with his album, where Paul seems to feel that the album he made is very much akin to him taking off his make-up. And there have been times when Paul has come close to taking off his make-up for his fans to see him as his mom knows and loves him. But then Paul of all the members of Kiss is closest to looking the same without make-up as with — or put more politely, Paul's make-up obscures less of the real Paul than the disguises of Gene, Ace, and Peter.

The lyrical intensity of Paul's album is centered in the rock lifestyle — a love 'em and leave 'em intensity (or maybe they love you and then leave you, depends how you tune in your ego). I asked Paul how it happened that each of Kiss went off in search of a solo musical identity.

"I think after seven or eight albums we just all began thinking it was time for each one of us to take advantage of how big we are as individuals and as a band," Paul explained with the confidence that comes from being an important part of a hit act. "I don't think there's any other band that can come out with four solo albums because they don't even know the guys in the band. Most bands at this point break-up, you know, and egos get in the way. And one guy does a solo album and the other guys get uptight because they realize that he was the band to begin with. But with us doing solo albums it just gives us all freedom. It's like marriage. It's like a good marriage, you know you give each other enough freedom and you always come back together."

Since Paul isn't married as far as I know I think we'll have to let that last bit of philosophy go by the boards, but the general idea seems to be that Kiss get along better for a little time off for each of them to press up their own egos.

Speaking of egos, I ask Paul about the Kiss dolls and the one that is his graven image.

"My doll's having an affair with the Farrah Fawcett doll," he says with a grin.

"In toy stores, or just at your house?" I enquire.

"Whenever the lights are out," replies Paul with the kind of comment that has all the elements of a three year psycho-analytical challenge.

"Do you walk by toy stores and say, 'There I am.'?"

"Oh sure. Yeah. How am I selling?"

Leading up to my next question, I spring it at this point. I ask Paul, "Is there any sense of competition with the rest of the band at this point?"

"Not really. I don't think so," says Paul.

I forge on, saying, "You know, 'My album's doing better than your doll'."

Paul smiles. "I think everybody's prepared for whatever's going to happen with the albums. Which is not going to be that one album's going to bomb. So you're dealing with relative success in relationship to each other. There's not going to be one that's not going to do well. It's just a matter of which one's going to do better."

Paul and I begin to talk about the development that's taken place with Kiss and with himself over the years. I point out that his Kiss character seems to have developed more markedly than the other member's over a period of time. A lot of the early pictures of Paul have his make-up star in different places, here and there. Does Paul see his coming into focus as a member of Kiss as real development or just a refinement of make-up? Does he see any real changes in his Kiss character?

"Just changes through growth and progression," he says.

"Is that as a person or as a character?" I ask.

"It's like when you're younger and you know what you want to be," he says. "Let's say, you want to be a doctor, but it takes years before you know what goes into being a doctor until you really are a doctor. It's kind of along those lines."

"How would you explain that in terms of Kiss?" I ask.

"Well, I always wanted to be a doctor," he says and then laughs.

"Doctor of rock and roll or doctor of love?" □

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SUPERMARKET SUPERHEROES

On Location With The Kiss Legend: Richard Robinson

First, an exchange with Paul Stanley of Kiss.

Paul: Just like the comic, we're just trying to take things to the next step. Since the beginning there's always been a next step. And the logical next step was the comic book, and after the comic book the logical next step was the movie. After the movie the logical next step is the presidency.
Richard: It's good you have plans. The presidency of what?
Paul: Anything. Anything's possible.
Richard: Wild in the streets with Kiss.

There are many things you can get if you make good in show biz, but the most impressive of all is having your own comic book. From the outside it probably looks like limos, swimming pools, and being beautiful would be more desirable. I admit few stars would trade all that for their own comic book, but you'd be surprised how much soul searching they'd have to endure in saying, "No."

Why is this? The comic book, having your own comic book, is an astounding boost to your ego. That's why. It's a true morale builder to wake up each morning secure that on millions of newsstands across America you're leaping buildings, melting steel with your laser eyes, and performing other feats of legend.

Get it? I don't know too many people who have their own comic. In fact, few actual *people* have ever had their own comic. You have to compete with Prince Valiant, Superman, Spiderman, and Wonder Woman. But some heroes have made the comics. Harry Blackstone was *Super Magician Comics* in the 40's, *Mandrake* is based on a real Mandrake who still performs. *The Beatles* comic books were based on a real group of the same name. And now my pals in Kiss have got their own comic.

I'm disappointed that the *Kiss* comic isn't a regular 35¢ pulp comic. I guess that's a purists objection. The *Kiss* comic is a high class piece of publishing, with sharp color strips on good paper. Gene Simmons tells me that the band tries to control the quality of their licensed products. Gene is also one of those guys who will bend your ear about Marvel comics. Since the first *Kiss* comic sold over a million copies, Gene and Marvel do know what they're doing.

Not everyone in the band takes the same intense interest in the Kiss comics, dolls, and other paraphernalia that is flooding through Woolworths, and other American chain outlets that will put Kiss in every shopping mall from here in NYC

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"Just like the comic, we're just trying to take things to the next step. Since the beginning there's always been a next step..."

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Not everyone in the band takes the same intense interest in the Kiss comics, dolls, and other paraphernalia that is flooding through Woolworths, and other American chain outlets...

to Santa Monica Blvd in LA.

Ace, for instance, when asked about the comics and doll manufacturers laughs and says, "I never even met them. They see a few video tapes, see some pictures, read some press kits and read some history on it and they whip it up."

Gene, on the other hand, is deeply involved in such items as Kiss comics and dolls. He has a natural love of toys and gadgets, especially if they light up and they're Japanese. It's a pastime I share with him, my friend Bob Gruen, and a few other people.

Talking about the comic book, Gene says, "We are inventing, or I did anyway, an award that we're going to give ourselves called 'The Gold Comic Book'."

One of the things that interested me about the Kiss comic was the superheroness of being normal people who become superheroes. To me that was a shift in perceptions about Kiss. In Kiss the stage show, the movie, the album, they are never normal people who become Kiss. They are always Kiss. But in the comic they have chosen to follow the traditional superhero lifestyle. Like Superman and Spiderman before them, they only wear their special outfits and have their special powers when danger lurks. The rest of the time they stand around street corners looking like slightly younger versions of normal people. Some of them have jobs. Like Clark Kent has a job at a paper. It's Peter Parker mentality, but if you're a superhero, I guess you have the right to make these kind of decisions.

Gene explained it to me. "We had a choice. We could do our alter egos and going back and forth and it's the concept and costumes that gave us the power of Kiss. But that's not very exciting. In other words, it's the real story of Kiss. The guy that's talking to you now is much stronger. When I get up on stage I am stronger. I can last longer. I can run. I run for an hour and a half and don't get tired. Whereas in regular clothes, you know, it's like the clothes make the man. Any psychologist will tell you if you attack somebody that's nude, a person who doesn't have any clothes on, he's very very weak, you can put him away right away. But if somebody has got some kind of clothes on that they're comfortable with then they will fight you that much more because they feel more confident.

"It's how much more confidence you have in yourself. All of which sounds like a tangent that I'm going off on. But to make the comic book more appealing and more attractive, obviously, we made us younger, us when we first started to think about the concept of being superheroes and or rock and roll stars. Which at that age is the same thing.

"You want to be bigger than life, you want to be more important, you want to have people talk about you. There really is no difference between being a superhero and a rock and roll star, it's the same thing. It gets back to the basic point, that we try not to have a distance between us and our audience, so we made ourselves you know ... the point really is that anybody can be Kiss.

"Put some make-up on and let your fantasy go."

On the technical side, Gene is concerned with the quality of the artwork in the *Kiss* comic. He says that the *Beatles* comics had real cartoony artwork which wasn't realistic. "We are really trying to put out a good comic book, something that's got quality, something that will stay on the stands longer. We're really trying to put out a different kind of thing and not be bound by the 35 cent stay on the stands a month comic."

And what about the comic itself. What is it like to dive into the colored frames to watch people you know suddenly become the Supermans of a generation of kids. It's all done with mirrors, of course. But that doesn't make it any less fun when I see Gene competing with Spiderman or Paul outdistancing The Flash.□

KRAFTWERK'S SERIOUS SYNTHESIZER SOUND

Exclusive Interview With Ralf Hutter

by Deane Zimmerman

Called genius by some, while others think of them as cold and lifeless "mad scientists" who aren't kidding when they sing "We Are The Robots," Ralf Hutter and Florian (V-2) Schneider — the prime forces behind Kraftwerk — are bringing their synthetic, electronic music to an ever - growing American audience.

Long considered pioneers in Europe, it was only recently that Kraftwerk began building a following in the U.S.; due largely to their success in the disco market with their hit single, "Showroom Dummies." "Hip" music fans enjoy them with tongue in cheek, although Ralf and Florian are, by their own admission, serious synthesizer artists. They don't think of themselves as disco musicians; in fact, they don't really consider themselves musicians at all.

In New York City to talk about Kraftwerk's lp, THE MAN MACHINE (DIE MENSCH MACHINE, which is also their nickname for themselves), Ralf Hutter denied strongly that they were making disco music.

HP: Why is your music so popular in discos?

Ralf: Maybe it's that we're working with very strong rhythms, we have machine - like rhythms and repetitive machine - like pulses which make people want to dance. We were very surprised when we first received disco awards, because it was a reaction from somewhere that we didn't expect.

In the past, electronic music has only been known as space music where you fly off with your headphones. Now I think we've introduced the body rhythmic quality in electronic music and, as we've been progressing, we've produced even stronger rhythmic patterns.

HP: Some critics have called your music cold and lifeless. Do you agree? And do you think of that as a criticism...

Ralf: Yes, some of it is very cold. Maybe to them it's a criticism, but to us it's not. We feel that cold is also an emotion; on the other hand, we think synthesizers are the most sensitive instruments today. Maybe our music doesn't jump around, or sweat a lot, but it's mental emotion. Communicating.

HP: Do you think of Kling Klang (their recording studio in Dusseldorf, Germany) as a studio, or is it a laboratory?

Ralf: Our studio is a laboratory where we do scientific things. We are not musicians in the sense that we are players — we are not instrumentalists. We just produce sounds and whatever makes the sounds, we will use. We are there working every day, doing research. It's laboratory work really, it's like chemistry — sound chemistry.

HP: Is there any one process that's more effective when you're recording?

Ralf: Sometimes we have the tapes rolling all the time and we see what happens. Other times — when we want a special sound — we work on something very specifically. We don't have one style; we don't limit ourselves to one working method because we know from experience that some things just come to us without our even calling and other things don't.

We try to be as direct as possible — not to play in a complex fashion — but to make one universal sound where everything blends together.

I write most of the words but Florian also writes and we've been working with a friend who's a poet. There's no special role playing, it just happens...

HP: What is it about life in Germany today that's created a climate for electronic music? Could it have happened anywhere?

Ralf: I think it happened there because Germany was destroyed in the war and we — the post-war generation — have experienced a situation where everything was being rebuilt. It sounds very negative but on the other hand it is very positive because we could all start from new, even culturally. Now, with the German cinema and electronic music, I think there's really a kind of awakening.

It would be much more difficult for an American because everything is already there, so you would first have to destroy it in order to start something new. In Germany, the situation was helped by the war — involuntarily, but it was still there.

HP: Many musicians, like David Bowie and Eno, admit to being influenced by Kraftwerk, and your sound is evident on many of the more successful disco tunes. Do you feel that you're being ripped off?

Ralf: No, I don't think so because everything comes out through each person differently. It's just an exchange of ideas between people; every person is a medium. So if I play music it will sound different than when you play music or when David Bowie plays music. Every person has a different vibration.

HP: Is there a future for music as we've known it, or has it gone as far as it can? Is electronic music the new wave?

Ralf: It's obvious that synthesizer music like we play is the next step. It's happening everywhere. Already, the guitar is like a relic of the Middle Ages. Why limit yourself to only six strings when you can play a synthesizer and get sound waves from 20 to 20,000?□

HIT PARADER

Bob Gruen

Dylan On Tour

With the exception of the Isle of Wight performance in 1969, Bob Dylan hasn't performed in England or Europe for 12 years. Now, coinciding with his new album, *Street Legal,* Dylan has pushed his world tour into England, Holland, Germany, and France. And despite the inevitable press hysteria that greeted his arrival in London, Dylan and his bodyguards have been able to walk around that city virtually unrecognized.

What did Dylan do with his time off in London? He went swimming in Swiss Cottage, shopped for presents for his kids, and visited a Moslem mosque which the Arabs built in the middle of Regent's Park. The caretaker showed him around the mosque, asked him what his name was, and Dylan (a well - known Zionist) replied, "Robert Zimmerman".

As for his concerts, Dylan drew the royals during his six sold-out shows at London's Earl's Court. Princess Anne and her husband came, as well as Prince Andrew and that well known rock aficionado, Princess Alexandra. She's the one who asked Elton John if he took a lot of cocaine before he went onstage. (He told her he didn't).

On hand opening night was Bianca Jagger, who went backstage after the show and told Dylan she "must call Mick and tell him how good the sound was." (Earl's Court is famous / infamous for sounding like an airplane hanger, nobody until Dylan apparently has been able to get a decent sound.) The two of them reportedly had dinner together another night.

During this tour Dylan has worn the white outfit he's got on in the photo of *Street Legal's* inner sleeve. Sometimes he adds a black leather jacket, and he applies makeup to himself. With his thunderbolt trim and sunglasses he looks like some sort of latter - day Elvis, which he is, if you want to think about it that way.

The Dylan tour band consists of Billy Cross, Bobbye Hall, Alan Pasqua, Ian Wilson, Jerry Scheff (former Elvis Presley guitarist who replaced Rob Stoner), Steven Soles, David Mansfield, Steve Douglas, and three female backup singers.

When the London promoter got Dylan a huge Daimler limo for his week in London, Dylan complained that "I'll be a sitting duck" for the press he'd been so successfully dodging. So instead, he asked for, and got, a mini-car, and drove it himself.

Dylan's future plans include a return to London for a large all-day outdoor date at the end of the tour — at a reconverted air force base in Surrey called Blackbush. Then he goes to Japan for the 10th anniversary of CBS-Sony, when the live album of his Japanese tour will be released to commemorate the event.

Plans for Dylan's next film — due to start shooting in the fall — may have to be postponed; now he's talking about a U.S. tour beginning sometime after Labor Day.

Incidentally, when Dylan performed at LA's Amphitheater, Elvis Costello came backstage to say hello. Dylan's later reaction: "It's nice to meet new people." The two are reportedly planning to get together again when they both perform in Germany.

So Dylan is out on the road again, but this time those who have seen him notice a difference. "It's almost as if he's become his own legend," one fan observed. "He does his greatest hits, and they're great, he really gives a great show, but it's like Elvis, like somebody who wants to be the king of rock and roll, not because of what they're going to do, but because of what they've already done." But no matter how you see Dylan, it's great to have him back and out on tour making sure that new fans and old fans get a chance to see and hear what the man and his poetry are about. (Portions from Lisa Robinson's Rock Talk column).□

MOVIES: TO ROCK OR NOT

Why do famous movie stars like to hang around with rock stars, why do famous movie directors like to hang around with rock stars, why does Hollywood think rock and roll has something to do with the movies? The answer is as simple minded as the question: Hollywood thinks rock is hipper than hip and that rock stars are hipper than movie stars. Which is no doubt true, since Hollywood seems definitely unable to put rock in the movies without making a complete mess of it.

Rock music at its best is chaotic, energetic, crazy stuff that only a kid with steel ears could like. Rock movies at their best are the same. Which is why "Mean Streets", "Taxi Driver", "The Harder They Come" and "Enter The Dragon" are rock movies just like Patti Smith, Springsteen, and Aerosmith are rock and roll. Which means that movies like "Sgt. Pepper", "Grease", and "Saturday Night Fever" are *not* rock and roll movies — they are feeble attempts to cash in on rock by putting it on the screen.

Back in the beginning of rock and roll

(that's the 1950's kids, which really were greasy and payola ridden and hot with the likes of Gene Vincent and Eddie Cochran), *there were* rock movies. Mainly things like Alan Freed and Dick Clark rockpoiltation films which featured all your favorite stars singing all your favorite songs with a very loose (if any) plot tying all these performances together. Hollywood laughed at these films, but kids loved them because they got to see their stars work out — and in those days there weren't any super concert halls or concert tours to speak of so these films got the word around.

In the 1960's rock movies continued, even though Hollywood still wasn't too interested and the stars found that they had to do it themselves. Of course "Hard Day's Night" and "Help" did convince a few people in mogul - land that rock could be cinematized, but still it was the groups themselves who turned out the best film footage of rock — often with rock promo films like the famous 20 minute Doors promo with Jim Morrison as Jesus Christ — which never made it to the local theaters.

Then in the 70's, rockers got some funding to start making their own films: Pink Floyd, Led Zep, Zappa, the Stones, and others turned out concert films, crazy films, and hot records of what it was like. And a few rockers got to appear in regular films, like Ringo, Jagger and Lennon. And a few documentaries about Monterey, Woodstock, Altamount, and life in the fast lane got distributed by Hollywood's distribution system.

But then, as the 70's came to a close, Hollywood woke up to the realities that kids like music and music stars so maybe this is a whole new way to pay for the heated pool and the second limo. And so the 'rock movie' was born, under a variety of names and faces like the 'disco movie', the '60's nostalgia movie', the 'Beatles type movie', and etc and etc.

"Grease"

Now some of these rock movies are interesting: "American Hot Wax", "FM", and "The Buddy Holly Story" have *something* to do with rock and roll, although not nearly as much as "Privilege" and "Magical Mystery Tour".

But mostly these rock movies are boring and simpering and have nothing to do with anything in particular or general, which makes you wonder if the rock stars who agree to perform (?) in them have anything to do with rock either.

The best rock movie ever made was "Expresso Bongo" because it told it like it really was, is and will be in the music biz. In fact, it probably is very much like what the behind the scenes is like when the moguls get together to make today's 'rock' movies. The second best rock movies were the one's which fermented rebellion by giving fans their stars and the rebels without and with causes that made rock hot. The worst are the one's that are made by old men (onscreen and off) who don't want you to make too much noise in the line waiting to get into the theater or in the theater or anywhere else, just pay your money and watch the movie.

Just as there is plastic rock for the masses (just turn on your Am or Fm radio) and real rock for the purists (just come to NYC or Hollywood or London or Detroit), so there are rock movies for the masses (Plastic Pepper etc.) and real rock movies playing in small theaters in NYC, Hollywood, London, Paris, etc. That's the way rock is these days — the real stuff, the loud stuff, the hot stuff has gone underground to protect itself from getting sealed in plastic and having it's hair combed, while the bland stuff is getting promoted like it was hot. And so it is with rock movies. So if you decide on an evening out at the drive-in to take in Peter Frampton on the silver screen, don't write us a letter complaining that he only has three facial expressions to speak of, just pay your five bucks and enjoy the wonder of it all. □

— Richard Robinson

"Grease"

ROCK & ROLL HOTLINE

"I like an intense feeling."

Lynn Goldsmith

PATTI SMITH GROUP EXPLORES ROCK

The moon was full and so was the gym at Rutgers University in New Brunswick, N.J., when the Patti Smith Group performed there recently.

It was another one of "those" nights. Patti thought she got "crazy" at the end of the show, which means she had some difficulty getting off the stage. But Patti Smith is nothing if not a rock and roll explorer, and the further out she goes with her fans, the more they love it.

She said that the band is currently in a "meditative" period, which means that they're re-grouping and getting ready to record the next album.

Part of that process is working out new material in front of audiences; "happy - go - lucky, friendly places," Patti put it, "where we can screw up.

"What I really like my fans to know is that I'm there, and they're there, to work with the moment. What happens with me sometimes though, is that I get such a feeling of oneness with the audience. And sometimes if you have negative, or paranoid feelings, it can get out of hand. That's what happened with Lenny Bruce.

"Sam Shepard told me something a long time ago — that a performer has to keep some of that energy for himself. Don't let it all go. When you let it all go, you become too much of a universal host.

"A performer has to accept the honor of being on the ultimate point of the hierarchy. That doesn't mean to become an egomaniac, it just means that you have to understand a position — not of power, but of responsibility.

"Every once in a while I lose my sense of responsibility, and I feel that I'm just hanging out there. I don't feel any different or any higher or lower or deeper than anyone in the audience ... I just feel that we're all hanging out."

For guitarist Lenny Kaye, playing in New Brunswick was a local - boy - makes - good homecoming of sorts. He graduated from Rutgers and wore a "New Brunswick Zebras" T-shirt onstage. He said after the show, "It was a good moment for me. I felt really honorable, like I did what I came here to do."

In addition to favorites like "Ain't It Strange," "Free Money," "Ask The Angels," "Gloria," and "Because The Night," the PSG debuted some new material: "Fredrick," which Patti is proud of because she wrote the lyrics and the music herself (it sounds like a sure hit), "Revenge," and "Seven Ways of Going" (which has been "maturing," says Lenny Kaye, since before they recorded the *Horses* lp).

Patti played guitar with a vengeance on "25th Floor," "Revenge," and encore "So You Wanna Be A Rock And Roll Star" (which she introduced as "an American folk tune"), and clarinet on "Poppies."

"I like to leave the stage so hyped up that I could do another show," Patti said. "Sometimes I run backstage with my clarinet and I have all this adrenalin, I feel totally insane, like I could smash up all the lockers ... I get superhuman strength.

"Or I pass out. Get carried off the stage, I just legitimately go out from the sweat and the heat and the pressure.

"I like an intense feeling." □ *Portions from Lisa Robinson's Rock Talk column.*

BOB SEGER GOES PLATINUM

Bob Seger and the Silver Bullet Band headlined throughout the U.S. as *Stranger In Town,* their latest lp, approached the double platinum mark.

Certified platinum two weeks after its May, '78 release, the album is the third consecutive platinum lp for the group *(Live Bullet* — released in April, '76 — turned platinum in Dec., '77 while *Night Moves* — Oct., '76 — passed the double platinum mark that same month.)

The members of the Silver Bullet Band are: Drew Abbott (guitars), Robyn Robbins (keyboards), Alto Reed (horns), Chris Campbell (bass) and David Teegarden (drums and percussion). Joining Seger on vocals are: Shawn Doherty and Laura Creamer.

It's the third consecutive platinum lp...

TOSSIN & TURNIN WITH PETER CRISS
Kiss Cat Conversation

A lot of rock musicians will tell you how hard they worked to make it. Don't believe them. Well, believe a few of them, but remember, it's a lot harder to get up at six in the morning to stumble to the assembly line than it is to get up at one in the afternoon and go to the rehearsal hall to play guitar. Not that trying to make it in rock is easy, most rock musicians never make much money, but it's a much less difficult life, even being poor, than a lot of things they might have to do in life.

Peter Criss is an exception to this general rule. Peter has more than paid his dues. He put in a couple of lives in rock before Kiss was ever formed. He's one of the few genuine achievers in a business filled with luck-outs. So it's with great pleasure that we conduct this conversation with Peter.

— The Editors

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The first time I got to sit and talk with Peter Criss was several years ago, at a time when Kiss seemed to be standing on a precipice between fame and failure. The band had developed into sort of a sensation, but they were desperately in need of a big hit single so they could finally put it all together by getting the kind of radio airplay they needed. (Most radio stations, no matter what they say now, didn't play Kiss records until long after Kiss were a big act.)

Peter had invited me to his newly acquired apartment in New York City for my interview. We sat in his living room, talking about the band, what they were doing and what they were trying to do. In the middle of the interview Peter pulled a small reel of tape out of his bag and walked over to his tape recorder. "I want you to hear this song I wrote," he said with the straightforward sincerity that is one of his attributes. He threaded the tape and I listened to a slow ballad — very un-Kisslike to be honest. The next time I heard the song — more lavishly produced, but the same sound — was on the radio as a hit single. It was "Beth", a sincere ballad Peter had written about his girl (who is not named Beth, by the way, but Peter explained the name Beth fit the song). As a result of that single, Kiss had the hit they needed to boost them high onto the charts, and Peter had demonstrated a remarkable ability to write and sing that, to be honest, I don't think anyone expected.

To me, the interesting thing about Peter when he played me that tape, was not that he thought he had a hit record, but that he felt he had managed to convey in music some emotions that he honestly felt. And, truth be told, that's what rock is about.

When it came time for each member of Kiss to record a solo album, Peter went about making his album in much the same way that he wrote "Beth".

Peter speaks of the Kiss solo's in terms of The Beatles, one of his favorite groups. He sees the albums as the opportunity taken by Ace Frehley, Paul Stanley, Gene Simmons, and himself to 'break out and do their thing.'

"It's *time,* man," says Peter with great emphasis. "We've been doing Kiss albums for six years. We've got to show everybody that there is more talent in the band than just that style."

Peter is concerned with the music getting across, and he says so rather more

(continued on page 75)

ROCK & ROLL HOTLINE

TELEVISION TUNE OUT

Television, perhaps the most uniquely talented of the young bands to come out of New York's CBGB scene, has broken up.

Telephoning from a phone booth on Sixth Avenue and Tenth Street, lead guitarist and vocalist Tom Verlaine confirmed the rumors that had been flying around town for two days.

"It's nothing major," he said, "we just decided to take a walk. I've been thinking about this for a long time. There were no flareups, no arguments, nobody blew up or anything like that.

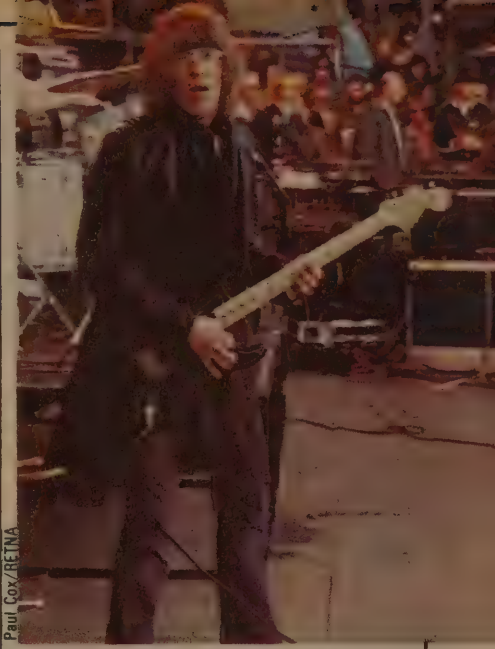
"I wasn't unhappy with the band, it really wasn't any one thing. We're just like a group that got together ... and disbanded. Like Moby Grape or something," he laughed.

"We weren't 'married' to each other in that sense that a band like the Rolling Stones is 'married'.

"Everyone in the group has something that they want to do. Richard Lloyd (guitarist) might want to do something on his own, but I can't speak for him. All the guys (Verlaine, Lloyd, Billy Ficca, Fred Smith) are all signed to Elektra/Asylum individually.

"I'll do a solo record, and probably work with Fred (Smith), but I'm not sure when or where. What I'd like to do is do some cuts in studios in England, maybe with different musicians. I probably won't start for about six weeks, and I'll do the record ... oh ... within the next three years." □ Portions from Lisa Robinson's Rock Talk column.

"We weren't 'married' to each other..."



Paul Cox/RETNA

The band will perform a fantasy sequence (minus Grace Slick who's on an indefinite leave of absence on earth)...

STARSHIP STAR WARS

In that innocent time in the early 1970's before "Star Wars" and "Close Encounters" re-introduced space as the final frontier and fantasy, the Jefferson Airplane revamped their ship for a cruise into the space void with a new name, Jefferson Starship, and a new approach to their image. Now that the movies, tv, and fans have caught up with the Starship's galactic image, the band, along with UFO, and a few others, is ready to relate to the new found interests in science fantasy-fact.

Among the activities that the Starship is engaging in are a very rare tv appearnce this November on a tv special about "Star Wars". The band will perform a fantasy sequence (minus Grace Slick who's on an indefinite leave of absence on earth) complete with costumes designed by Bob Mackie (he does costumes for Cher and Marie Osmond). They'll sing a Craig Chaquico tune with Marty Balin on lead vocals called "Temples And Pyramids (Cigar Shaped Objects)".

FIREFALL GOLD

Just five days after its release, *Elan,* the new album from Atlantic recording group Firefall, has been certified gold by the RIAA for sales in excess of 500,000 units. It's the third consecutive gold album for the six-man group. *(Firefall* went gold in Nov. 1976, *Luna Sea* in Oct. 1977)

Elan, produced by Tom Dowd and Ron & Howard Albert (for Fat Albert Productions), contains ten original songs including their hit single, "Strange Way."

The members of Firefall are: Larry Burnett (guitars, lead / background vocals), Rick Roberts (guitars, lead / background vocals), Jock Bartley (guitars, background vocals), David Muse (reeds, keyboards), Mark Andes (bass guitars, background vocals) and Michael Clarke (drums).

HIT PARADER

TOP HIT SONGS OF '79

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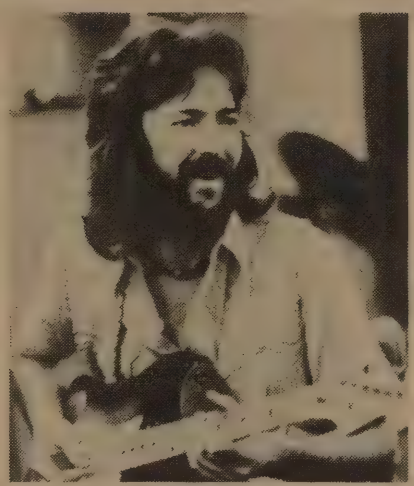

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LIGHTS

(As recorded by Journey)

STEVE PERRY
NEAL SCHON

When the lights go down in the city
And the sun shines on the bay
Oo I want to be there in my city
Oh oh oh oh oh oh oh.

So you think you're lonely
Well my friend I'm lonely too
I want to get back to my city by the bay ooh ooh.

It's sad oh there's been mornings out on the road
Without you without your charms
Oh oh oh
My my my my my my
Oh oh oh oh.

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TAKE ME TO THE RIVER

(As recorded by The Talking Heads)

AL GREEN
MABON HODGES

I don't know why I love you like I do
After all these changes that you put me through
Used all my money and my cigarettes
And I haven't seen hide nor hair of you yet
I want to know won't you tell me
I'm in love to stay.

Take me to the river
Wash me down want to cleanse my soul
Get my feet on the ground
I don't know why you treated me so bad
After all the things we could've had
Love is a notion that I won't forget
My sweet sixteen I will never regret
I want to know won't you tell me
I'm in love to stay.

Hold me, love me
Squeeze me, tease me
'Till I can't, 'till I can't, can't take no more.

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LOTTA LOVE

(As recorded by Nicolette Larson)

NEIL YOUNG

La la la la la la la la la
Ooh ooh
It's gonna take a lotta love
To change the way things are
It's gonna take a lotta love
Or we won't get too far
So if you look in my direction
And we don't see eye to eye
My heart needs protection
And so do I.

It's gonna take a lotta love
To get us thru' the night
It's gonna take a lotta love
To make things work out right
So if you are out there waitin'
I hope you show up soon
'Cause my head needs relaxin'
Not solitude.

Gotta lotta love
Gotta lotta love
La la la la la la la la la
Ooh ooh
It's gonna take a lotta love
To change the way we are
It's gonna take a lotta love
Or we won't get too far
It's gonna take a lotta love.

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I DON'T WANNA LOSE YOU

(As recorded by Hall & Oates)

DARYL HALL
JOHN OATES

You and I have separate lives girl
You and I go different ways on roads that cross
Where love and loss is ruled by fate.

People have a tragic habit
Of letting love get in the way
They tend to lose their over views and over play
Something I wanna say
Something I've got to do
Feel like you're drifting away
And I don't wanna lose you.

Try to find a way to encourage you
It's easy to convince myself
'Cause I can't believe you'd wanna be with somebody else.

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HOLLYWOOD NIGHTS

(As recorded by Bob Seger & The Silver Bullet Band)

BOB SEGER

She stood there bright as the sun
On that California coast
He was a Midwestern boy on his own
She looked at him with those soft eyes
So innocent and blue
He knew right then he was too far from home
He was too far from home
She took his hand and she led him along that golden beach
They watched the waves tumble over the sand
They drove for miles and miles
Up those twisting turning roads
Higher and higher and higher they climbed.

And those Hollywood nights
In those Hollywood hills
She was looking so right
In her diamonds and frills
Oh those big city nights
In those high rolling hills
Above all the lights
She had all of her skills.

He'd headed west cause he felt that a change would do him good
See some old friends
Good for the soul
She had been born with a face
That would let her get her way
He saw that face and he lost all control
He had lost all control
Night after night
Day after day
It went on and on
Then came that morning he woke up alone
He spent all night staring down at the lights on LA
Wondering if he could ever go home.

And those Hollywood nights
In those Hollywood hills
It was looking so right
It was giving him chills
In those big city nights
In those high rolling hills
Above all the lights
With a passion that kills
In those Hollywood nights
In those Hollywood hills
She was looking so right
In her diamonds and frills
Oh those big city nights
In those high rolling hills
Above all the lights
She had all of her skills.

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CHAMPAGNE JAM

(As recorded by Atlanta Rhythm Section)

BUDDY BUIE
ROBERT NIX
J.R. COBB

Come on mama
Give me a break
Me and the boys are gonna stay out late
I can't help it, it's in my bones
We'll be jammin' all night long
Gonna play up a storm
Yes sir am.

We're gonna have us a champagne jam
We're gonna have us a champagne jam.

Bring out the guitars and let's play some blues
Don't want no whiskey give me some high class booze
Pour me some champagne
Thank you mam.

We're gonna have us a champagne jam
We're gonna have us a champagne jam.

Let's raise a ruckus let's tie one on
Break out a bottle of Dom Perignon
If they throw us in jail
We don't give a damn.

We're gonna have us a champagne jam
We're gonna have us a champagne jam.

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RADIOACTIVE

(As recorded by Gene Simmons)

GENE SIMMONS

You're my food, you're my water
You've got to be the devil's daughter
Can't get near, can't get far
You've got the power
You know who you are.

She's radioactive (radioactive)
She's very selective (radioactive)
She's what I need
She's so pretty indeed
I've got to make her mine.

And I'm crazy, kinda hazy
I'm not sorry, got no worry
I'm not lonely, she's my only
She's got me eating out of her hands.

She's radioactive (radioactive)
She's very selective (radioactive)
She's what I need
She's so pretty indeed
I've got to make her mine.

She's my little baby (radioactive)
She is such a lady
Radioactive
She knows how I feel
She knows that it's real
She wants it all the time
She's radioactive.

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FOREVER IN BLUE JEANS

(As recorded by Neil Diamond)

NEIL DIAMOND
RICHARD BENNETT

Money talks
But it don't sing and dance
And it don't walk
And long as I
Can have you here with me
I'd much rather be
Forever in blue jeans.

Honey's sweet
But it ain't nothing next to
Baby's treat
And if you pardon me
I'd like to say
We'll do okay
Forever in blue jeans.

Maybe tonight
Maybe tonight you and I
All alone by the fire
Nothing around
But the sound of my heart
And your signs.

Money talks
But it can't sing and dance
And it can't walk
And long as I
Can have you here with me
I'd much rather be
Forever in blue jeans, babe.

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HOW YOU GONNA SEE ME NOW

(As recorded by Alice Cooper)

ALICE COOPER
DICK WAGNER
BERNIE TAUPIN

Dear darlin'
Surprised to hear from me
Bet you're sittin' drinkin' coffee
Yawnin' sleepily
Just to let you know I'm gonna be home soon
I'm kind-a awkward and afraid
Time has changed your point of view.

How you gonna see me now
Please don't see me ugly babe
'Cause I know I let you down
In oh so many ways
How you gonna see me now
Since we've been on our own
Are you gonna love the man
When the man gets home.

Listen darlin'
Now I'm headin' for the west
I straightened out my head
But my old heart is still a mess
Yes I'm worried honey
Guess that's natural though
It's like I'm waitin' for a welcome sign
Like a hobo in the snow.

How you gonna see me now
Please don't see me ugly babe
'Cause I know I let you down
In oh so many ways
How you gonna see me now
Since we've been on our own
Are you gonna love the man
When the man gets home.

And just like the first time
We're just strangers again
I might have grown out of style
In the place I've been
And just like the first time
I'll be shakin' inside
When I walk in the door
There'll be no place to hide.

How you gonna see me now
Please don't see me ugly babe
'Cause I feel I let you down
In oh so many ways.

How you gonna see me now
Please don't see me ugly babe
'Cause I know I let you down
In oh so many ways
How you gonna see me now
Since we've been on our own
Are you gonna love the man
When the man gets home yeah.

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JOSIE

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

We're gonna break out the hats and hooters
When Josie comes home
We're gonna rev up the motor scooters
When Josie comes home to stay
We're gonna park in the street
Sleep on the beach and make it
Throw down the jam 'til the girls say when
Lay down the law and break it
When Josie comes home.

When Josie comes home so good
She's the pride of the neighborhood
She's the raw flame
The live wire
She prays like a roman with her eyes on fire.

Jo would you love to scrapple
She'll never say no
Shine up the battle apple
We'll shake 'em all down tonight
We're gonna mix in the street
Strike at the stroke of midnight
Dance on the bones 'til the girls say when
Pick up what's left by day light
When Josie comes home.

When Josie comes home so bad
She's the best friend we never had
She's the raw flame
The live wire
She plays like a roman with her eyes on fire.

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WHENEVER I CALL YOU "FRIEND"

(As recorded by Kenny Loggins)

KENNY LOGGINS
MELISSA MANCHESTER

Whenever I call you friend
I begin to think I understand
Anywhere we are
You and I have always been
Ever and ever
I see myself within your eyes
And that's all I need to show me why
Ev'rything I do will always take me home to you
Ever and ever.
Now I know my life has given me more than memories
Day by day
We can see
In ev'ry moment there's a reason to carry on.
Sweet love's showing us a heavenly light
Never seen such a beautiful sight
See love flowin' (glowin') on us every night
I know for ever we'll be doin' it right.
Whenever I call you friend
I believe I've come to understand
Ev'rywhere we are you and I were meant to be
For ever and ever
I think about the times to come
Knowin' I will be the lucky one
And ever our love will last
And always I will call you friend.

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I GO TO RIO

(As recorded by Pablo Cruise)

PETER ALLEN
ADRIENNE ANDERSON

When my baby, when my baby smiles at me
I go to Rio de Janeiro
My oh me oh I go wild
And then I have to do the Samba and La Bamba
Now I'm not the kind of person with a passionate persuasion for dancin' or romancin'
But I give into the rhythm and my feet follow the beating of my heart.

Woah when my baby, when my baby smiles at me
I go to Rio de Janeiro
I'm a Salsa fellow
When my baby smiles at me the sun lights up my life
And I feel free at last, what a blast.

When my baby, when my baby smiles at me
I feel like Tarzan of the Jungle
There on the hot sand and in a bungalow while monkeys play above-a we'll make love-a
Now I'm not the type to let vibrations trigger my imagination easily
You know that's just not me
But I turn into a tiger ev'ry time I get beside the one I love.
(Repeat chorus)

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MY BEST FRIEND'S GIRL

(As recorded by The Cars)

RIC OCASEK

You're always dancing down the street
With your suede blue eyes
And every new boy that you meet
He doesn't know the real surprise
Here she comes again
When she's dancing 'neath the starry sky
She'll make you flip
Here she comes again
When she's dancing 'neath the starry sky
You kinda like the way she dips
She's my best friend's girl
She's my best friend's girl
And she used to be mine
You've got your nuclear boots
And your drip dry glove
And when you bite your lip
It's some reaction to love.

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FIRE

(As recorded by Pointer Sisters)

BRUCE SPRINGSTEEN

I'm riding in your car
You turn on the radio
You're pulling me close
I just say no
I say I don't like it
But you know I'm a liar
Cause when we kiss ooh fire.

Late at night you're taking me home
You say you wanna stay
I say I wanna be alone
I say I don't love you
But you know I'm a liar
Cause when we kiss ooh fire.

You had a hold on me right from the start
That gripped so tight I can't tear it apart
My nerves all jumpin' like a fool
Well your kisses they burn
But my heart stays cool
Well Romeo and Juliet, Samson and Delilah
Baby you can bet a love they couldn't deny
My words say split
But my words they lie
Cause when we kiss ooh fire.

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SOUL MAN

(As recorded by Blues Bros.)

ISAAC HAYES
DAVID PORTER

Comin' to you on a dirt road
Good lovin', I got a truck load
And when you get it you got sump'n
So don't worry 'cause I'm coming.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

Got what I got the hard way
And I'll make you know each and every day
Be sure honey you don't lose it
Cause you ain't seen nothin' yet.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

I was brought up on a sidestreet
I learned how to love before I could eat
I was educated at Woodstock
When I start lovin' oh I can't stop.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

Grab the rope and I'll pull you in
Give you hope and be your only boyfriend.

I'm a soul man
I'm a soul man
I'm a soul man
I'm a soul man.

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ALIVE AGAIN

(As recorded by Chicago)

JAMES PANKOW

Yesterday I would not have believed
That tomorrow the sun would shine
Then one day you came into my life
I am alive again
I am alive again.

All the empty yesterdays have disappeared
Now that you have filled my life with love
No one else could ever mean so much to me
Ev'ry day my high lasts longer
As our love grows ever stronger.

When you gave your love to me you changed my life
Dreams that once seemed hopeless come with ease
Thank you girl for being just the way you are
I would never try to change you
All I live for is to love you.

I'm feelin' alive
I'm feelin' alive again
Don't you know I'm feelin' alive.

Yesterday I would not believe
That tomorrow the sun was gonna shine
Then one day you came into my life
I am alive again.

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DON'T WANT TO LIVE WITHOUT IT

(As recorded by Pablo Cruise)

CORY LERIOS
DAVID JENKINS

I remember how you caught my eye
The first time you smiled at me
Something kind of happened from the very start
Just like it was meant to be
Your love has taken hold of me
And now I've just got to let you know.

Don't want to live without it
Now that I've found your love
There ain't no doubt about it
You are the one I love.

Sometimes it seems like magic
When two people come together
I can't believe what you done for me
Our love keeps getting better
I feel like I've been born again
And I know that the best is yet to come.

Don't want to live without it
Now that I've found your love
There ain't no doubt about it
You are the one I love.

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COMES A TIME

(As recorded by Neil Young)

NEIL YOUNG

Comes a time
When you're driftin'
Comes a time
When you settle down
Comes a light
Feelin's liftin'
Lift that baby right up off the ground.

Oh this old world keeps spinnin' 'round
It's a wonder
Tall trees ain't layin' down
There comes a time.

You and I
We were captured
We took our souls
And we flew away
We were right
We were giving
That's how we kept what we gave away.

Oh this old world keeps spinnin' 'round
It's a wonder
Tall trees ain't layin' down
There comes a time.

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EVERY 1'S A WINNER

(As recorded by Hot Chocolate)

ERROL BROWN

Never could believe the things you do for me
Never could believe the way you are
Ev'ry day I bless the day
That you got through to me
'Cos baby I believe that you're a star.

Ev'ryone's a winner baby
That's the truth
Making love to you is such a thrill
Ev'ryone's a winner baby
That's no lie
You never fail to satisfy
Let's do it again.

Never could explain just what was happening to me
Just one touch of you and I'm a-flame
Baby it's amazing just how wonderful it is
That the things we like to do are just the same.

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LADY

(As recorded by Little River Band)

GRAHAM GOBLE

Look aroud you
Look up here
Take time to make time
Make time to be there
Look around
Be a part
Feel for the winter but don't have a cold heart.

And I love you best
You're not like the rest
You're there when I need you
You're there when I need
I'm gonna need you.

A long time ago I had a lady to love
She made me think of things I never thought of
Now she's gone and I'm on my own
But a love song has come into my mind
A love song it was there all the time.

So lady
Let me take a look at you now
You're there on the dance floor makin' me want you somehow
Oh lady I think it's only fair I should say to you
"Don't be thinkin' that I don't want you cuz maybe I do".

Look around
Come to me
I have no answers but know where I wanna be
I look around
Play a part
I was born in the winter and cooled by a warm heart.

And I love you best
You're not like the rest
You're there when I need you
You're there when I need
I'm gonna need you.

A long time ago I had a lady to love
She made me think of things I never thought of
Now she's gone and I'm on my own
But a love song has come into my mind
A love song it was there all the time.
So lady let me take a look at you now
You're there on the dance floor makin' me want you somehow
Oh lady I think it's only fair I should say to you
"Don't be thinking that I don't want you lady I do".

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Y.M.C.A.

(As recorded by Village People)

J. MORALI
H. BELOLO
V. WILLIS

Young man there's no need to feel down
I said young man pick yourself off the ground
I said young man 'cos you're in a new town
There's no need to be unhappy
Young man there's a place you can go
I said young man when you're short on your dough
You can stay there and I'm sure you will find
Many ways to have a good time.

It's fun to stay at the Y.M.C.A.
It's fun to stay at the Y.M.C.A.
They have everything for young men to enjoy
You can hang out with all the boys
It's fun to stay at the Y.M.C.A.
It's fun to stay at the Y.M.C.A.

You can get yourself clean
You can have a good meal
You can do whatever you feel.

Young man are you listening to me
I said young man what do you want to be
I said young man you can make real your dreams
But you've got to know this one thing
No man does it all by himself
I said young man put your pride on the shelf
And just go there to the Y.M.C.A.
I'm sure they can help you today.
(Repeat chorus)

Young man I was once in your shoes
I said I was down and out with the blues
I felt no man cared if I were alive
I felt the whole world was so jive
That's when someone came up to me and said
Young man take a walk up the street
It's a place there called the Y.M.C.A.
They can start you back on your way.
(Repeat chorus)

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BICYCLE RACE

(As recorded by Queen)

FREDDIE MERCURY

Bicycle, bicycle, bicycle
I want to ride my
Bicycle, bicycle, bicycle
I want to ride my bicycle
I want to ride my bike
I want to ride my bicycle
I want to ride it where I like.

You say black, I say white
You say bark, I say bite
You say shark, I say hey man
Jaws was never my scene and I don't like Star Wars
You say Rolls, I say Royce
You say car, give me a choice
You say Lord I say Christ
I don't believe in Peter Pan, Frankenstein or Superman.

All I wanna do is bicycle, bicycle, bicycle
I want to ride my
Bicycle, bicycle, bicycle
I want to ride my bicycle
I want to ride my bike
I want to ride my bicycle
I want to ride where I like.

Bicycle races are coming your way
So forget all your duties oh yeh
Fat bottomed girls they'll be riding today
So look out for those beauties oh yeh
On your marks, get set, go.

Bicycle race, bicycle race, bicycle race
Bicycle, bicycle, bicycle
I want to ride my
Bicycle, bicycle, bicycle, bicycle, bicycle,bicycle race
(I want a bicycle race).

You say coke, I say Cain
You say John, I say Wayne
Hot dog I say cool it man
I don't wanna be the president of America
You say smile, I say cheese
Cartier, I say please
Income tax I say Jesus I don't wanna be a candidate for Vietnam or Watergate
'Cos all I wanna do is.
(Repeat chorus)

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Is it true the amazing secret of TELECULT POWER

AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her —out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head, I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P Dubin soon found that he could "tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR – SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting— stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire — called a Photo-Form — then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had

a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

- **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!
- **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with $500,000!
- **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

MAIL NO RISK COUPON TODAY!

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55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of TELECULT POWER by Reese P. Dubin! I understand the book is mine for only $ complete. I may examine it a full 30 days at your risk or money back.

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ISLAND PARK BOOK CO., 55A Saratoga Blvd., Island Park, N.Y. 11558

DOWN SOUTH JUKIN'

(As recorded by Lynyrd Skynyrd)

RON VAN ZANT

Well old Billy Joe told me
Said that ev'rything's lookin' fine
He got the place all secured
Got the ice box full of wine
He said now hurry on over, don't be late
He got three lovely ladies that just won't wait
Do some down south jukin'
Lookin' for peace of mind.

Now put your Sunday pants on
As you get out on the road
We been workin' all winter
And I think it's time we let go
I got three fat mamas sittin' all alone
Gonna sip my wine and get it on
Do some down south jukin'
Lookin' for peace of mind.

Now come Monday mornin'
Headed back to the fields
We will be doin' our thing
Boppin' it all o'er here
But come Friday night
When we head to town
Tryin' to pick up any woman hangin' around
Do some down south jukin'
Lookin' for peace of mind.

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DON'T YOU LET ME DOWN

(As recorded by Peter Criss)

PETER CRISS
STAN PENRIDGE

Baby don't you let me down
(Don't you let me down)
Don't ya leave me lonely
(Don't ya leave me lonely)
Don't you run around
I said baby (baby)
When I'm on the ground
(When I'm on the ground)
Try to keep my chin up
Feel I'm fallin' farther down.
Ya know I'm feelin' sorry
But I know that won't do
Looks like there's no 'morrow
There's no tomorrow without you.

Remember when you smiled so bright
Raised my heart up to my throat
Sure took hard times to drag me down
So darlin' brighten up all of my roads.

Baby (baby)
When I'm on the ground
(When I'm on the ground)
Try to keep my chin up
Feel I'm fallin' farther down
Try to keep my chin up
Feel I'm fallin' farther down
Fallin' down, down, down.

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HOW MUCH I FEEL

(As recorded by Ambrosia)

DAVID PACK

I don't know how this whole business started
Of you thinkin' that I had been untrue
But if you think that we'd be better parted
It's gonna hurt me but I'll break away from you
Just give me the sign and I will be gone.
That's how much I feel
Feel for you baby
How much I need
I need your touch
How much I live for your lovin'
That's how much, that's how much
That's how much, that's how much.

I sleep alone and late at night I'm dreamin'
Of the togetherness that seems to be leavin' me
I'd give it all and then I'd give some more
If you would only love me like you had before
Take hold of my hand and all will be forgiven.
That's how much I feel
Feel for you baby
How much I need
I need your touch
How much I live for your lovin'
Well that's how much, that's how much
That's how much, that's how much.

So you try
Try to stay in the middle
And then you cry
Cry just a little
Then you both realize
Just how foolish you've been
And you try to make amends
But you're better off as friends
'Cause that's how much, that's how much
That's how much, that's how much.

How's your life been goin' on
I've got a wife now
For years we've been goin' strong oh no
There's just something that I've got to say
Sometimes when we make love
I still can see your face
Just try to recall
When we were as one.

That's how much I feel
Feel for you baby.

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WHO ARE YOU

(As recorded by The Who)

PETE TOWNSHEND

I woke up in a Soho doorway
The policeman knew my name
He said, "You can go sleep at home tonight
If you can get up and walk away"
I staggered back to the underground
The breeze blew back my hair
I remembered throwing punches around
And preachin' from my chair.

Who are you
Hu hu hu hu
Who are you
Hu hu hu hu.

I took the tube back out of town
Home to the rolling pin
I felt a little like a dying clown
But with a streak of Rin Tin Tin
I stretched back and I hiccupped
Looked back on my busy day
Eleven hours in the tin pan
God there's got to be another way.

Who are you
Hu hu hu hu
Who are you
Hu hu hu hu.

There's a place where I know you walked
The love falls from the trees
My heart is like a broken cup
I only feel right on my knees
I spill out like a sewer hole
Yet still receive your kiss
How can I measure up to anyone now
After such a love as this.

Who are you
Hu hu hu hu
Who are you
Hu hu hu hu.

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REVEALED AT LAST!

265 "KINETIC-ENERGY" CHANTS WHICH WILL BRING YOU ANYTHING YOU WANT—AUTOMATICALLY!

You can win a fortune . . . obtain a raise . . . bring pressure to bear on others . . . protect yourself and family . . . win the love of the one you desire . . . and much more!

Yes! ANYTHING can be yours when you use these Kinetic-Energy chants, says renowned psychic Raymond Buckland.

How would you like to be able to speak 32 words and receive a financial windfall?

Or four words to recover from a serious illness?

Or utter three simple words and purge a demon from your body or from the body of someone near and dear to you?

Or three words to mend a broken limb?

Now it's possible to do all these things and more—simply and automatically—with the 265 Kinetic-Energy chants discovered by renowned psychic Raymond Buckland.

If you would like to make all these amazing things happen by just reading these magic chants right out of a book, STOP WASTING YOUR TIME and send for your No-Risk 30-day trial copy of Buckland's *"The Magick of Chant-O-Matics!"*

I'll tell you how to take advantage of this amazing offer in just a minute, but right now, look at all the things you can actually do with Kinetic-Energy chants and see if any or all of them are for *you:*

● Become knee-deep in thousand dollar bills . . . Regain your health . . . Look better, feel better . . . Heal others . . . Break all curses . . . Protect yourself from evil . . . Protect your home, family . . . Increase your income . . . Capture the hearts of those you desire . . . Put pressure on others . . . End bad habits . . . Dispel love and break up undesirable friendships . . . Purify yourself, your home and others . . . Obtain a constant flow of money . . . Find treasure . . . Settle your debts . . . Heal an unhappy marriage . . . Protect yourself from harrassment . . . Soothe your nerves . . .

Sound like a miracle? Maybe it is, but the 265 chants listed in this truly amazing book actually draw out the explosive Kinetic-Energy locked within your body and help you use it for whatever you want!

DISCOVER THE CHANTS THAT:

PUT YOU KNEE-DEEP IN THOUSAND DOLLAR BILLS
5 chants for a financial windfall
5 chants for sudden earned wealth
5 chants for a gambling win

INCREASE YOUR INCOME
5 chants for investment interest
5 chants for a better job
5 chants for a raise

BRING CONSTANT MONEY FLOW
5 chants to settle a job situation
5 chants to bring a steady job

SETTLE A DEBT
5 chants to return that which was loaned
5 chants to bring money to another

FIND TREASURE
5 chants to discover an antique
5 chants to find a rare book
5 chants to locate treasure

CAPTURE THE HEARTS OF THOSE YOU DESIRE
5 chants to win the heart of the one you desire
5 chants to gain admiration and respect

DISPEL LOVE AND BREAK UP UNDESIRABLE FRIENDSHIPS
5 chants to dispel another's affections
5 chants to separate a couple

BRING PRESSURE TO BEAR ON OTHERS
5 chants to bring pressure to bear on others
5 chants to bring about a decision in your favor
5 chants to reverse a decision

HEAL AN UNHAPPY MARRIAGE
5 chants to heal an unhappy marriage
5 chants to reunite those who have separated

IMPROVE YOUR HEALTH
5 chants for vitality
5 chants to overcome a minor ailment
5 chants to recover from serious illness

OVERCOME BAD HABITS
5 chants to stop smoking
5 chants to overcome a nervous habit
5 chants to gain self-confidence
5 chants to stop overeating

SOOTHE YOUR NERVES
5 chants to calm and soothe nerves
5 chants to prepare you from an unsettling situation

HEAL OTHERS
5 chants to reduce a fever
5 chants to ease suffering
5 chants to amend a broken limb
5 chants to bring about a full recovery
5 chants to reduce the need for narcotics

BOOST YOUR PEP AND ENERGY
5 chants for better living
5 chants for continued vitality
5 chants for physical form

PROTECT YOU FROM EVIL
5 chants for a Circle of Protection
5 chants to use against unknown entities
5 chants to reinforce your aura

BREAK ALL CURSES
5 chants to uncross another
5 chants to free yourself

PURIFY OTHERS
5 chants to purify a house or building
5 chants to purify an object
5 chants to purify a person

PUT AN END TO HARRASSMENT
5 chants to protect you from legal proceedings
5 chants to protect you from monetary harrassment
5 chants for the expulsion of unwanted visitors

PROTECT YOUR HOME AND FAMILY
5 chants to free yourself
5 chants to protect your home
5 chants to protect your family

KINETIC ENERGY CHANTS CAN BRING YOU SUDDEN WEALTH TO COVER ANY EMERGENCY

You can use any of the 265 Kinetic-Energy chants to survive a need for money. By using them, that crisis which would knock your neighbor to the ground will not even cause you to stagger!

WINS LOTTERY—Widow W., for instance, managed to put food on her table in the two years following her husband's death by doing odd sewing jobs. But the mortgage payments on her cottage were falling further and further behind—so far behind, in fact, that the bank was on the verge of foreclosing on the mortgage. One day, a neighbor suggested that she try a chant for "a financial windfall." Sure enough, after investing one of her hard-earned dollars in the state lottery and reciting one of the chants, she won $10,000 in the next drawing!

Raymond Buckland, long regarded as one of the foremost authorities on the occult, says that "there is no reason at all why these inflationary times should retard our economic growth." To prove his point, he shows how Bob M., who was having financial problems after moving away from his parents, received word of three better-paying jobs only one day after he used one of the magical chants for a "a better job."

Not only can you use Kinetic-Energy chants to obtain all the money you will ever need, but they also help you with your love life—whether you are married or still looking for your ideal mate!

WINS "IDEAL GIRL"—Mike J. fell head over heels in love with Janet M., who was considered as the "ideal girl" by many of her male contemporaries. But to Janet, he was just another guy. Mike thought. Imagine his surprise then, when after a dance several nights after using a chant "to win the heart of the one you desire," many an envious eye watched as he left the hall with Janet firmly on his arm!

. . . And remember, it doesn't matter that you have a rival or several rivals for the person's affections. These Kinetic-Energy chants will see to it that YOU are triumphant!

If you are married, but your marriage is not a happy one, you can use Kinetic-Energy chants to do what even a trained marriage counselor cannot always accomplish. For example:

SAVES MARRIAGES—Deidre C's marriage was on the rocks. Her husband, Chris, did not only squander his paycheck at the local tavern every week, but he lost his job in the process. Distraught, Deirdre turned to Kinetic-Energy chants to "heal an unhappy marriage." Within 24 hours, Chris was a new man! He suddenly came home, showered, put on a new suit, and went looking for a new job. From that day on, he has not even touched a drink!

YOU CAN GIVE YOURSELF A CIRCLE OF PROTECTION FROM ANY KIND OF ATTACK—BE IT PERSONAL OR SUPERNATURAL

STOPS SLANDER—Fran W. was the victim of vicious rumors which were about to destroy her marriage. Soon after she used a Kinetic-Energy chant "to bring pressure to bear on others," however, the rumors slowed and finally died—saving her marriage!

PURGES DEMON—Curtiss F. was convinced that he was possessed by a demon because he not only found himself doing things he didn't want to do, but things he actually fought with himself to avoid doing. For example, he loved animals. Yet, one morning, for no apparent reason, he took his beautiful pet rabbits outside and killed them one by one. Tears streamed down his face as he did it, but he had absolutely no control over his actions! Shortly after using a chant "against unknown entities," his problem ended. "Somehow," he said, "I feel as though I've been thoroughly cleansed. I feel great!"

With the knowledge of Kinetic-Energy chants, you have the power to purify—be it a house, a person, or whatever. You are, through the power of a chant, the most powerful exorcist there is!

With these chants, you have the power to ensure that you are safe from accident, safe from disease, safe from impending disaster.

PROGRESS BOOKS, LTD.
3200 Lawson Blvd., Oceanside, N.Y. 11572

MEET THE AUTHOR

RAYMOND BUCKLAND has been actively involved in the study and teaching of the occult for over 25 years. During his career, Dr. Buckland has appeared on numerous radio and television programs and has lectured extensively about chants. Dr. Buckland was the founder of America's first museum of the occult and is regarded as one of the foremost authorities on the subject. His name has appeared in several reference books, including, *Who's Who in America, International Authors and Writers Who's Who and Dictionary of American Biography.*

Are you safe from death? Well, look at the case of Peggy P.'s daughter, and judge for yourself.

SAVES DAUGHTER'S LIFE—Peggy P. had a premonition that there would one day be a terrible accident at the gateless railroad crossing just outside the New Jersey village where she lived, and feared that her daughter might be involved in it. Less than a week after using a protective chant, her daughter's school bus was hit by a freight train—killing 28 of the 40 persons on board. *Peggy P.'s daughter was the only one to escape injury of any sort!*

Kinetic-Energy chants protect you from impending disaster:

SURVIVES TORNADO—Jerry F. had always heard how destructive tornadoes could be, but he had never experienced one. One fateful day, however, his turn came as a tornado approached his home with the speed of an express train. Using a protective chant, he and his family emerged from the tornado unscathed—to find that his was the only house left standing for blocks around!

CHANTS FOR YOUR HEALTH

In this tremendous book, you will find the same health chants countless other people have used to achieve miraculous results. You'll see how Danny S. astounded his doctors by treating his mysterious stomach ailment . . . how Geoff L. overcame his stuttering problem and became a radio announcer . . . how a country girl overcame her nervousness of a big city . . . how Margaret L. recovered from a near-fatal drug overdose . . . and much, much more!

These Kinetic-Energy chants can and will eradicate all signs of increased years. The wrinkles can disappear; the hairline stop receding; the paunch deflate; the double chin and spare tire disappear—all through Buckland's health-retaining chants.

SEE FOR YOURSELF—FOR 30 DAYS—ENTIRELY AT OUR RISK!

This book is so jam-packed with chants and actual cases where people have used them to tap their powerful Kinetic-Energy, that I simply cannot tell you about it all in this advertisement. But I would like you to see for yourself ALL the chants that I have described.

All you have to do to get your copy is to mail the No-Risk Coupon right now. Your book will be sent promptly so you can start reaping its benefits! When you get the book, you have 30 days to try out any or all of the 265 chants and see if they are everything I say they are.

You owe it to yourself to try it. Otherwise send it back for a full refund and owe nothing. So hurry. Order yours—*today!*

MAIL NO RISK COUPON TODAY!

PROGRESS BOOKS, LTD., Dept. CO23
3200 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of THE MAGICK OF CHANT-O-MATICS by Raymond Buckland! I enclose $9.98 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. charges. Same moneyback guarantee, of course.

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DON'T LOOK BACK

(As recorded by Boston)

TOM SCHOLZ

Don't look back
A new day is breakin'
It's been too long since I felt this way
I don't mind (where I get taken)
The road is calling
Today is the day
I can see it took so long just to realize
I'm much too strong not to compromise
Now I see, what I am is holding me down
I'll turn it around.

I finally see the dawn arrivin'
I see beyond the road I'm drivin'.

It's a new horizon
And I'm awakin' now
I see myself in a brand new way
Sun is shinin' (the clouds are breakin')
'Cause I can't lose now
There's no game to play
I can tell there's no more time left to criticize
I've seen what I could not recognize
Ev'rything in my life was leading me on
But I can be strong.

I finally see the dawn arrivin'
I see beyond the road I'm drivin'.

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DEVOTED TO YOU

(As recorded by Carly Simon and James Taylor)

BOUDLEAUX BRYANT

Darling you can count on me
Till the sun dries up the sea
Until then I'll always be
Devoted to you.

I'll be yours till endless time
I'll adore your charms sublime
Guess by now you know that I'm devoted to you.

I'll never hurt you, I'll never lie
I'll never be untrue
I'll never give you reason to cry
I'd be unhappy if you were blue.

Thru the years our love will grow
Like a river it will flow
It can't die because I'm so devoted to you.

I'll never give you reason to cry
I'd be unhappy if you were blue
Thru the years our love will grow
Like a river it will flow
It can't die because I'm so devoted to you.

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BLUE MORNING, BLUE DAY

(As recorded by Foreigner)

LOU GRAMM
MICK JONES

Out in the street it's six a.m.
Another sleepless night
Three cups of coffee but I can't clear my head
From what went down last night
I know we both have our own little ways
But somehow we keep it together
You hear me talk but you don't hear what I say
I guess it don't even matter.

Blue mornin', blue day
Won't you see things my way
Blue mornin'
Can't you see what your love has done to me.

I've always listened to your point of view
My ways, I've tried to mend
And I've always been a patient man
But my patience has reached its end
You tell me you're leavin'
You tell me goodbye
You say you might send a letter
Well honey don't telephone 'cause I won't be alone
I need someone to make me feel better.

Blue mornin', blue day
Won't you see things my way
Blue mornin'
Can't you see what your love has done to me, done to me
Blue mornin', blue mornin'.

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SING FOR THE DAY

(As recorded by Styx)

TOMMY SHAW

Sing for the day
Sing for the moment
Sing for the time of your life
Come for an hour
Stay for a moment
Stay for the rest of your life.

Hannah you're with me in spirit wherever I go
To the ends of the earth and all points between high and low
Each night by the stage you appear as you are
The ever intangible child
Ageless and timeless as Dorian Grey
Oh Hannah I know that it's you and you're leading me on
Hannah you're my inspiration my fountain of youth
And as your surrogate leader I'm bound in your search for the truth
And yes how the truth rushes out
When it's become honestly clear
I see your anxious and curious eyes
But Hannah I need you as much as you think you need me
Come to your window tonight and we'll fly to your dreams
And we'll.

Sing for the day
Sing for the moment
Sing for the time of your life
Come for an hour
Stay for a moment
Stay for the rest of your life.

Hannah don't fail me I need you like never before
Father time's at my back on my heels
Behind every door
(And he says)
Son when the youth has but gone from your face
Will she let you grow older with grace
Will she give you up for one younger than you
Oh Hannah please tell me the things that he says are untrue
Hannah I'm honestly hoping you'll always be there.

Sing for the day
Sing for the moment
Sing for the time of your life
Come for an hour
Stay for a moment
Stay for the rest of your life.

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How to make others secretly DO YOUR BIDDING with the astonishing power of AUTOMATIC MIND COMMAND!

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—*you* alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you $1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . . your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM $500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him $500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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WHAT A FOOL BELIEVES

(As recorded by The Dooble Brothers)

MICHAEL McDONALD
KENNY LOGGINS

He came from somewhere back in her long ago
The sentimental fool don't see
Tryin' hard to recreate
What had yet to be created once in her life.

She musters a smile
For his nostalgic tale
Never coming near what he wanted to say
Only to realize
It never really was.

She had a place in his life
He never made her think twice
As he rises to her apology
Anybody else would surely know
He's watching her go.

But what a fool believes he sees
No wise man has the power to reason away
What seems to be
Is always better than nothing
And nothing at all
Keeps sending him somewhere back in her long ago
Where he can still believe there's a place in her life
Some day, some where she will return.

She had a place in his life
He never made her think twice
As he rises to her apology
Anybody else would surely know
He's watching her go.

But what a fool believes he sees
No wise man has the power to reason away
What seems to be
Is always better than nothing
There's nothing at all
But what a fool believes he sees
No wise man has the power to reason away
What seems to be.

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HOME AND DRY

(As recorded by Gerry Rafferty)

GERRY RAFFERTY

This silver bird takes me 'cross the sky
Just one more hour and I'll be home and dry
'Cross the ocean way above the clouds
I'll come stealin'.

Feelin' tired but I feel good
'Cause I did everything I said I would
I think of you and I know how you'll be feelin'.

I gotta see you
I gotta be with you
We'll make it better now whenever we wait
It's gotta be you, it's gotta be you
Yes from now on I'll tell you every day.

Way up here above this timeless sea
I realize just what it is you mean to me
You give me something when I thought
That everything we had was dying.

I need reason just to help me carry on
Well I know better now I know where I belong
I can't imagine how I ever let myself
Just keep from tryin'.

I gotta see you
I gotta be with you
We'll make it better now whenever we wait
It's gotta be you, it's gotta be you
Yes from now on I'll tell you every day.

Ain't nothin' up here gonna slow me down
You know I never ever take the long way 'round
I think of you 'cause I know how you'll be feelin'.

This silver bird takes me 'cross the sky
Just one more hour and I'll be home and dry
'Cross the ocean way above the clouds I go stealin'.

I gotta see you
I gotta be with you
We'll make it better now whenever we wait
It's gotta be you, it's gotta be you
Yes from now on I'll tell you every day.

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STRANGE WAY

(As recorded by Firefall)

RICK ROBERTS

Didn't I hear you cry this mornin'
Didn't I feel you weep
Teardrops falling down on me
Like rivers in my sleep.

In my dream of laughter
You came creeping with your fears
Telling me your sorrow
In the trace ends of your tears.

That's a strange way to tell me you love me
When your sorrow is all I can see
If you just want to cry to somebody
Don't cry to me
No don't cry to me.

Didn't I hear your voice this morning
Didn't you call my name
I heard you whisper softly
But the words were never plain
And in your dream of darkness
I came shinin' like a sun
Waiting for the laughter
But the last I never caught.
(Repeat chorus)

Didn't you feel alone this mornin'
Didn't you need a friend
And in your darkest hour you came runnin' back again.

In my dream of laughter
You came creeping with your fears
Telling me your sorrow
In the trace end of your tears.

That's a strange way to tell me you love me
When your sorrow is all I can see
If you just want to cry to somebody
Don't cry to me
No don't cry to me
Don't cry to me
Don't cry to me
Don't cry to me.

That's a strange way to tell me you love me
That's a strange way to tell me you love me
That's a strange way to tell me you love me.

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Television Psychic Bob Ferguson shows you

MAGIC WORDS TO COMMAND MIRACLES OF WEALTH, LOVE, AND HEALTH—IN MINUTES!

Here is staggering proof, based on actual reported miracles, that what has worked for thousands will absolutely work for you!

Yes, how would you like to say some magic words, and *be showered with hundreds of dollars in as little as 45 minutes!* Or use amazing healing words, and get rid of crippling ailments instantly! Do you realize that it is possible to instantly and secretly command others to do your bidding . . . punish evil doers . . . see behind closed doors . . . be anything and have anything your heart desires . . . with magic words so simple yet so powerful, they can only be described as miraculous!

Yes, soon miracles will be happening to you every day, with the amazing secret of PSYCHIC TELEMETRY! My name is Robert A. Ferguson. You may have seen me on TV. I have shown hundreds how to use this amazingly simple power to command instant miracles to happen in minutes!

Impossible? I have staggering proof that it's not only possible but *absolutely true* and that this MIRACLE POWER WILL ABSOLUTELY WORK FOR YOU—to change your life from poverty to riches, from poor health to radiant new health, to bring whatever you desire almost instantly! I'm not exaggerating when I say the sky's the limit!

POSITIVE PROOF THAT WHAT I SAY IS TRUE!

Right now I'm going to *prove* to you how *easily* PSYCHIC TELEMETRY works for you. Remember, I cannot profit by exaggeration. What I tell you has *got* to be true, and it costs you nothing to find out for yourself.

● **HUNDREDS OF DOLLARS IN 45 MINUTES!** I have a report here from Mary D. who needed $400 quickly. She had no idea where she could get the needed money. Her sister gave her a Psychic Telemetry Enchantment to say. In only 45 minutes, she received $400 from an unexpected source!

That's chickenfeed compared to the staggering results many others have achieved with these magic words! Dave E. had been unable to find a job, and had only 3 days left before having to pay a big bill. He didn't have a cent. In one session, I showed him how to use the Psychic Telemetry Prosperity Ritual. The next morning, he was all smiles, as he reported a sudden windfall of $2,000—more than enough to pay the bill. A miracle? Of course! *Yet just a very average example of the power of these magic words!*

Dave used the Prosperity Ritual at about 9:00 P.M. At 8:00 A.M. the following morning, he got the money! As simple as that! I HAVE HUNDREDS OF CASES ON FILE, PROVING HOW EASILY MIRACLES HAPPEN with these magic words! Before I give you the next case, let me say this: DO *YOU* NEED MONEY? Say the *powerful words on page 37!* With this secret, money is always available to you!

You can get any amount of money at any time you need it! I am *telling* you the sky's the limit on how much money you can ask for and receive quickly with this power! Proof?

HOW AGNES C. WON OVER $500,000 WITH THE WORDS FOR WINNING CONTESTS!

Agnes C. was told about enchantments and spells, but insisted that she possessed no psychic powers and never had any psychic experiences. Here's what happened: she kept dreaming of a man in a flowing robe with dollar signs all over it, holding up 7 fingers, saying: "A dollar a day keeps poverty away!" She purchased a one-dollar lottery ticket.

"I simply could not believe it when my number was drawn for the grand prize (7 days later). I still can't believe it," she says. "I won over a half-million dollars." Agnes and her family are now enjoying their new lakefront home with its private boathouse and dock. They have two expensive autos and all the other luxuries money can buy.

The point is: YOU CAN USE THE *SAME* SECRET! You'll find the very words she used on page 37 of my book, and it won't cost you a single cent to find out what they are, and how they'll work for you.

MAGIC WORDS FOR MIRACLE HEALING!

Before I tell you how YOU may achieve a MIRACLE HEALING, let me tell you how a man was healed of arthritis in FIFTEEN MINUTES! A friend of mine, Louie A., tried the power Ritual for Magnetic Healing on page 146 on his next-door neighbor, Ken, who was confined to a wheelchair with arthritis. In a matter of minutes, the crippled man was WALKING! "I haven't been able to walk for months," he said, "and you got me out of my wheelchair."

Since that day, Louie has been able to heal "incurable" diseases! AND YOU CAN DO THE VERY SAME THING! This is just an average case. With this power, you can command healings like this on almost a daily basis. I'm telling you this power is FANTASTIC!

Look what you can do, with exact words I give you on page 139-140—

- Cure ulcers, nervous headache, and insomnia! Calm the nerves!
- Cure diseases of the liver and spleen—stop bleeding!
- Strengthen the eyes, control epilepsy and disorders of the stomach!
- Cure heart disease, increase circulation, and heal gout!
- Heal burns, conditions of the nose, throat and sinus, treat hay fever and asthma!

. . . and much more! With these words, you ask great rays of healing power to enfold you, pulsating within every nerve and cell of your body, cleansing, soothing and healing! Whatever you are trying to heal, you know the job will be done.

MIRACLE CURES REPORTED!

Do you realize that it is possible to get rid of crippling ailments almost instantly with healing words? You can command that all sickness and disease be banished from your body! Here is a force so powerful that it almost defies description! It can heal a withered limb or return sight to the blind . . . raise the crippled from their beds! It has brought miracle cures to the suffering and the lame!

● **KIDNEYS MIRACULOUSLY HEALED!** Evelina's only hope was to find a suitable kidney donor. She was so weak, it took two people to almost carry her to the hospital for her frequent treatments. There seemed to be little hope for her. With this method, she says—

"My whole body began to tingle—it felt like little electric shocks were playing games at the small of my back . . . suddenly . . . I knew I was healed! I leapt from my bed and ran into the living room screaming, 'I'M HEALED, I'M HEALED!' Our house was filled with tears of joy that night."

Today she is so healthy, she can hike and even climb mountains! It happens all the time with PSYCHIC TELEMETRY:

● **HOW HARVEY C.'s ASTHMA WAS CURED!** Harvey C. suffered asthma all his life. He could never run more than a few steps, without gasping for breath. Doctors were unable to cure it. I was so positive Harvey's asthma could be cured, I merely had him say the words on page 139-140. He never had another asthma attack! Now he can run and even play tennis!

● **HAROLD SAW HIS LUNG SPOT VANISH!** Harold F. was shocked, when told he had a spot on his lung, and needed an immediate operation. His wife quickly used the amazing healing words on page 145. The day before the operation, when x-rays were taken, the doctor was baffled. "I don't know how to explain this," he said. "Your lungs are perfectly clear."

MAGIC FORCES THAT WORK MIRACLES

Once you call on them, powerful forces stand ready to fulfill your every command. You can be confident that they will work a miracle.

● **HOW ALLEN F. WON $800 AT THE CRAP TABLE AFTER USING THE MAGIC WORDS ON PAGE 30!** Allen F. needed $800 by Monday morning. It was Friday already, and things looked hopeless. He's never been inside a gambling casino and knew nothing about roulette, craps, or blackjack, but he had a strange urge to try it. With only $1, he said the magic words on page 22, turned silently, and headed for the crap table. He threw the dice, and it came up 7. He tried it again and again. A crowd gathered. The dice were changed, but he kept throwing 7's. He walked away with $800!

Anyone can use these magic words. When you use them, what you command *does* happen! You can count positively on real results. It always works! It is not evil—nor is it Black Magic. Like electricity, it is simply a power given by nature to make life easier!

● **MAGIC WORDS GIVE YOU POWER OVER OTHERS!** Say the magic words on page 44 to make others do your bidding. With this Enchantment, you send forth mystic rays of power to impress those whom you command to bend to your will at all times. It makes other people like putty in your hands! No one can resist you! Let me show you how easily this happens!

To use this power is simplicity itself! Say the magic words—then just sit back and relax. Within seconds, minutes at most, you will have a willing, obedient slave!

You can stand next to a person and place a thought in his or her mind. When others are asleep, you are free to speak directly to their subconscious mind. Your voice is remembered upon awakening. People obey your commands. It's fantastic!

● **MAGIC WORDS THAT BRING YOU LOVE!** Say the magic words on page 47, to command and guide the perfect partner to you . . . to command him or her to be blind to your shortcomings, and fulfill your every need and your every desire!

● **MAGIC WORDS FOR SECRET KNOWLEDGE!** The magic words on page 164 allow you to become an invisible traveler to anywhere in the world. You can listen to conversations and you can see what's going on, completely undetected. You will experience the ability to walk through walls and doors. Nothing can be kept secret from you—there is no longer such a thing as a locked door. You can enter any place at will. If you wish to know about others, you can secretly and invisibly watch their every move and hear their every word!

● **MAGIC WORDS PROTECT YOU FROM EVIL!** Say the magic words on page 51, for attunement with the pure rays of power that come to you from the Great Cosmic Mind . . . to affirm protection from every curse or evil influence . . . Say them to command divine protection, and that no evil will be able to penetrate your shield of power, and that those who would send you evil shall be powerless, and their evil shall return to them a hundredfold.

● **MAGIC WORDS TO SEE INTO THE FUTURE!** There is no need to blindly stumble into the future. When you say the magic words on page 62, your psychic eyes will open, and you will see actual visions of future events. Vision upon vision will flash brilliantly into your mind. If there is danger ahead, Cosmic Mind will flash you the warning so a possible catastrophe can be avoided. If there is tremendous goodness in the future, all will be revealed to you!

THE AMAZING SECRET OF COSMIC DUST!

On page 204, I tell you the amazing secret of *Cosmic Dust:* how to make it and USE it to bring *good fortune, punish evil doers,* and *heal the sick!* The 3 needed ingredients are easy and inexpensive to obtain. (You may already have them, in your kitchen or basement storage areas.) Put a level teaspoon of each in a bowl and mix well. Your Cosmic Dust is then ready to work amazing miracles for you!

You owe it to yourself to try it! Could anything be fairer? Why not send in the No-Risk Coupon—TODAY!

ABOUT THE AUTHOR

ROBERT A. FERGUSON, author, lecturer, and Psychic Telemetry teacher, has been involved in the occult field for over thirty years. He has been a frequent guest on many television talk shows, and has had articles published in magazines such as *National Enquirer, Occult, Psychic World,* and others. Mr. Ferguson has been called, "The leading authority in this field" by a number of prestigious Societies in England. He has also acted as psychic consultant to top American corporations and entertainment personalities.

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Gentlemen: Please rush me a copy of PSYCHIC TELEMETRY: *New Key to Health, Wealth and Perfect Living* by Robert A. Ferguson! I enclose $9.98 in full payment. In addition, I understand that I may examine this book for a full 30 days entirely at your risk or money back.

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A MAN I'LL NEVER BE

(As recorded by Boston)

TOM SCHOLZ

If I said what's on my mind
You'd turn and walk away
Disappearing way back in your dreams
It's so hard to be unkind
So easy just to say that ev'rything is just the way it seems
You look up at me
And somewhere in your mind you see
A man I'll never be.
If only I could find a way
I'd feel like I'm the man you believe I am
It's gettin' harder ev'ry day for me
To hide behind this dream you see
A man I'll never be.

I can't get any stronger
I turn and walk away
Disappearing way back in your dreams
It's so hard to be unkind
So easy just to say that ev'rything is just the way it seems
You look up at me
And somewhere in your mind you see
A man I'll never be.

If only I could find a way
I'd feel like I'm the man you believe I am
It's gettin' harder ev'ry day for me
To hide behind this dream you see.

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HOLD ME TOUCH ME (Think Of Me When We're Apart)

(As recorded by Paul Stanley)

PAUL STANLEY

Though I know that you are sleeping
Girl there's something I must say
Though the road may wind
My love will find the way
Many miles have come between us
And the days they come and go
Still with all we feel
It never really shows.

Hold me touch me
And think of me when we're apart
Hold me baby won't you touch me
And think of me here in the night
And you know it'll be alright.

Though the time apart seems endless
All my thoughts remain with you
I believe, one day
We'll make our dreams come true
Our goodbyes go on forever
And with all that we may say
Till tomorrow comes
We'll dream of yesterday.

Hold me baby won't you touch me
And think of me when we're apart
Hold me baby won't you touch me
And think of me here in the night
And you know it'll be alright
Ooo uhhuh yeah.

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LISTEN TO HER HEART

(As recorded by Tom Petty)

TOM PETTY

You think you're gonna take her away
With your money and your cocaine
You keep thinkin' that her mind is gonna change
But I know everything is okay.

She's gonna listen to her heart
It's gonna tell her what to do
She might need a lot of lovin'
But she don't need you.

You want me to think that I'm bein' used
You want her to think it's over
You can't see it doesn't matter what you do
Buddy you don't even know her.

She's gonna listen to her heart
It's gonna tell her what to do
She might need a lot of lovin'
But she don't need you.

And you just can't creep up behind her
And you can't understand that she's my girl
She's my girl.

Yeah she's gonna listen to her heart
It's gonna tell her what to do
She might need a lot of lovin'
But she don't need you.

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PART TIME LOVE

(As recorded by Elton John)

ELTON JOHN
GARY OSBORNE

Part time love
Is bringing me down 'cos I just can't get started
With you my love
Did I hear you saying that I'm too hard hearted
Wipe those stars from your eyes
And you'll get quite a surprise
Because you'll see everybody's
Got a part time love.

You've been seen
Running around there's not much I don't hear of
And still you try
Telling me all the things I must stay clear of
Don't tell me what to do
When you been doing it too
Because you - me and everybody's
Got a part time love.

I'm falling
I'm falling
Can't get free
Baby if you keep on stalling
Oh how can I make you see
That you - me and everybody
Needs a part time love.

Part time love
I seem to be pulling in the wrong direction
With you my love
Whatever I do you raise the same objection
I've got someone at home
But she's got a love of her own
Because you - me and everybody
Got a part time love.

I'm waiting
I'm waiting
All the time
And it's getting so frustrating love
Well it ain't no crime
Because you - me and everybody
Needs a part time love.

Love and oh
You and me and everybody's
Got a part time love.

Love and oh
You and me and everybody
Needs a part time love.

You - me - everybody
Got a part time love.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others ... and much more! For example:

These words could bring you a vast fortune . . *more riches* than you ever dreamed of:

"D------ J------ W--- N-- T----- I- M- L---."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded $150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from $10,000 to a million dollars, and *say this Mystic Chant!*

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort, world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k— I l-- y--." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n-- p----- u------ l---."

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n-- b--- t-- m--- o- p-- h--- p------." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o-- w--- c---- p---- a-- c-- s---- a-- p------" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n-- i----- m- m--- a-- b-- c--- w--- t-- p------ p------ o- r------ g--- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w--- t-- s-- o- o-- t------ d------ s- I c-- p-- t-- s------." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

Try this Chant for Riches (see page 53) without risking a penny. See details below.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

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GOODBYE I LOVE YOU

(As recorded by Firefall)

RICK ROBERTS

Maybe you think I'm letting you go
maybe it's not that way
Maybe it hurts me more than you know
Maybe you'll know some day
Maybe you think it's easy for me
Easy to say goodbye
Maybe I love you more than you see
All I can do is cry.

'Cause love is not enough to make you mine
You need someone who's gonna be there all the time
Someone to treat you better
Someone to see you through
Someone who'll never say
Goodbye I love you
Goodbye I love you
Goodbye I love you
Goodbye I love you.

You need a man who won't let you down
You need a man at home
You need a man who's always around
Whenever you feel alone
You need the time to let yourself live
You haven't lived enough
You need the one thing that I cannot give
You need the time to love.

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DANCIN' SHOES

(As recorded by Nigel Olsson)

CARL STORIE

Too many long conversations
No one is hearing a word
Just tryin' to escape the frustration
Till the song in the night can be heard.

Put on your dancin' shoes
Throw out those worn-out blues
Here's one to love and to chance
For a spin on that wheel of romance.

Too slow to unriddle your problems
Too lonely for someone to care
Long lonely silence keeps haunting
Till a song in the night finds you there.

With a face like an angel, she's waiting
She smiles and looks over at you
You've yearned for the situation
Now fin'lly your dreams have come true.

Put on your dancin' shoes
Sweep her away with you
Here's one to love and to share
Caught on that wheel
Caught on that wheel
Caught on that wheel of romance
Dance all night long
Dance all night long.

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DA YA THINK I'M SEXY?

(As recorded by Rod Stewart)

ROD STEWART
CARMINE APPICE

She sits alone, waiting for suggestions
He's so nervous, avoiding all the questions
His lips are dry
Her heart is gently pounding
Don't you just know exactly what they're thinking?

If you want my body
And you think I'm sexy
Come on, sugar, let me know
If you really need me
Just reach out and touch me
Come on, honey, tell me so.

He's acting shy
Looking for an answer
"Come on honey let's spend the night together"
"Now hold on a minute before we go much further
Give me a dime so I can phone my mother"
They catch a cab to his high-rise apartment
At last he can tell her exactly what his heart meant.

If you want my body
And you think I'm sexy
Come on, honey, tell me so
If you really need me
Just reach out and touch me
Come on, sugar, let me know.

His heart's beating like a drum
'Cause at last he's got this girl home
Relax baby now we're all alone.

They wake at dawn cause all the birds are singing
Two total strangers
But that ain't what they're thinking
Outside it's cold
Misty and it's raining
They got each other
Neither one's complaining
He says, "I'm sorry but I'm out of milk and coffee"
"Never mind sugar we can watch the early movie."

If you want my body
And you think I'm sexy
Come on, sugar, let me know
If you really need me
Just reach out and touch me
Come on, honey, tell me so.

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PROMISES

(As recorded by Eric Clapton)

RICHARD FELDMAN
ROGER LINN

I don't care if you never come home
I don't mind if you just keep on rowin' away on a distant sea
Cuz I don't love you and you don't love me.

You cause a commotion when you come to town
You give 'em a smile and they melt
And your lovers and friends is all good and fine
But I don't like yours and you don't like mine.

La la la la la la
La la la la la la la.

I don't care what you do at night
Oh I don't care how you get your delites
We'll leave it alone and just let it be
I don't love you and you don't love me.

I got a problem can you relate
I got a woman callin' love hate
We made a vow we'd always be friends
How could we know that promises end.

I tried to love you for years upon years
You refuse to take me for real
It's time you saw what I want you to see
I'd still love you if you'd just love me.

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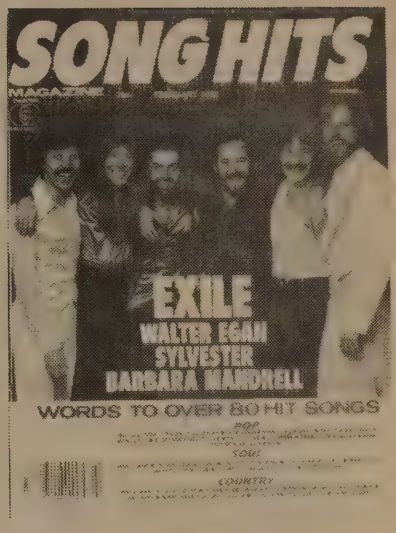

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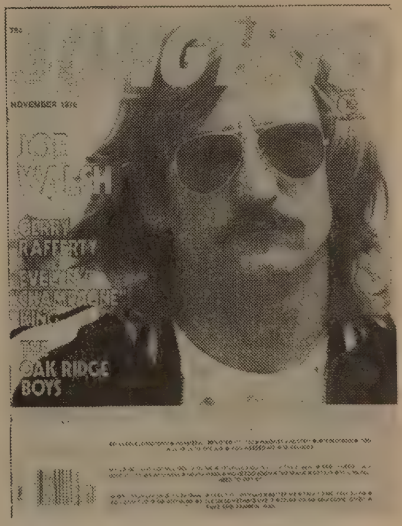

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BLUE COLLAR MAN (Long Nights)

(As recorded by Styx)

TOMMY SHAW

Give me a job give me security
Give me a chance to survive
I'm just a poor soul in the unemployment line
My God I'm hardly alive
My mother 'n father, my wife and my friends
You've seen them laugh in my face
But I've got the power and I've got the will
I'm not a charity case.

I'll take those long nights
Impossible odds
Keeping my eye on the keyhole
If it takes all that to be just what I am
Well I'm gonna be a blue collar man.

Make me an offer that I can't refuse
Make me respectable man
This is my last time in the unemployment line
So like it or not.

I'll take those long nights
Impossible odds
Keeping my back to the wall
If it takes all night to be just who I am
Well I'm gonna be a blue collar man.

Keeping my mind on a better life
Where happiness is only a heartbeat away
Paradise can it be all I heard it was
I close my eyes and maybe I'm already there.
(Repeat chorus)

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HOT SUMMER NIGHTS

(As recorded by Walter Egan)

WALTER EGAN

There was a time not too far gone
When I was changed by just a song
On the radio in my car
The pounding electric guitars
Then the time came to make our stand
We started up a four-piece band
And the heat felt like spotlights
In the heart of a hot summer night.

Ooh hot summer nights
Ooh hot summer nights.

Return with me to when times were best
We were friends that could pass any test
Shared our hopes, our dreams and our goals
And the fundamental roll
As we sang in the hot dark rooms
Happy just to play our tunes
It felt good when we'd get it right
It felt good on a hot summer night.

Ooh hot summer nights
Ooh hot summer nights.

So it lives and it always will
The songs we sung are in us still
Ringing out with all their might
In the heart of a hot summer night.

Ooh hot summer nights
Ooh hot summer nights.

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THERE'LL NEVER BE

(As recorded by Switch)

BOBBY DEBARGE

Since we are lyin' here ah
For the first time, you and I
Show me what you'll do for me
And then will I
Don't try to hide your nature
No other girl could never rate ya
There'll never be a better love, love, love, love.

La la la la la la
There'll never be, be, be
La la la la la la la
Oo wo wo la la la la
Oo wo wo la la la la la la

There'll never be a better love, love, love, love.

Please come over here and let me whisper in your ear
I'll say something good to you, you
Always wanted to hear
So real I know you won't regret it
So good I know you won't forget it.

There'll never be a better love, love, love, love for you
La la la la la la
There'll never be, be, be
La la la la la la
Oo wo wo la la la la
Oo wo wo la la la la la la
La la la la la.

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STUMBLIN' IN

(As recorded by Suzi Quatro and Chris Norman)

NICKY CHINN
MIKE CHAPMAN

Our love is alive and so we begin
Foolishly laying our hearts on the table
Stumblin' in.

Our love is a flame burning within
Now and then firelight will catch us stumblin' in.

Wherever you go
Whatever you do
You know these reckless thoughts of mine are following you.

I've fallen for you whatever you do
Cause baby you've shown me so many things that I never knew
Whatever it takes baby
I'll do it for you.

Our love is alive and so we begin
Foolishly laying our hearts on the table
Stumblin' in.

Our love is a flame burning within
Now and then firelight will catch us stumblin' in.

You were so young ah and I was so free
I may have been young but baby that's not what I wanted to be
Well you were the one
Oh why was it me
Cause baby you show me so many things that I never see
Whatever you need baby you've got it from me.

Our love is alive and so we begin
Foolishly laying our hearts on the table
Stumblin' in.

Our love is a flame burning within
Now and then firelight will catch us stumblin' in.

Ah stumblin' in
Mm stumblin' in
Now and then firelight will catch us
Stumblin' in
Oh stumblin' in
I'm stumblin' in.

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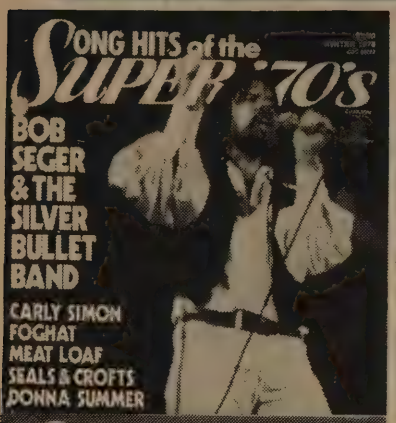

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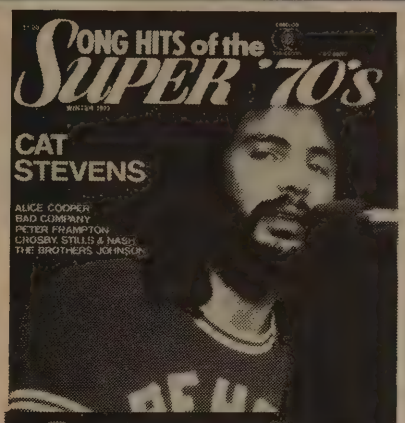

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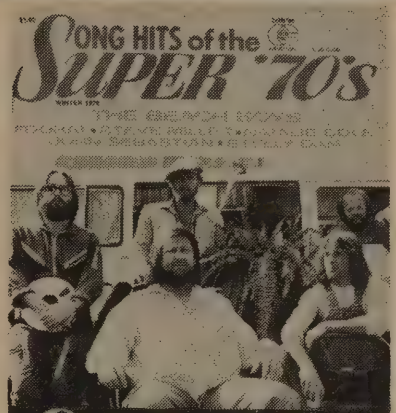

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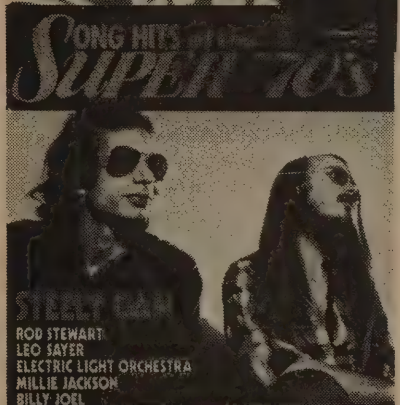

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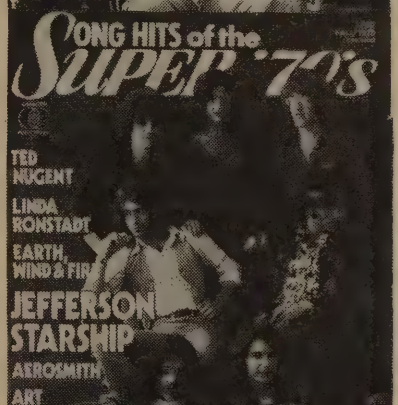

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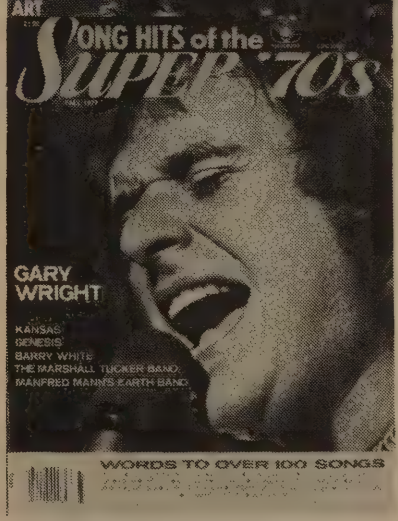

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READY TO TAKE A CHANCE AGAIN

(As recorded by Barry Manilow)

NORMAN GIMBEL
CHARLES FOX

You remind me I live in a shell
Safe from the past and doin' okay
But not very well
No jolts, no surprises, no crisis arises
My life goes along as it should
It's all very nice but not very good.
And I'm ready to take a chance again
Ready to put my love on the line with you
Been living with nothing to show for it
You get what you get when you go for it
And I'm ready to take a chance again with you.

When she left me in all my despair
I just held on, my hopes were all gone
Then I found you there.

And I'm ready to take a chance again
Ready to put my love on the line with you
Been living with nothing to show for it
You get what you get when you go for it
And I'm ready to take a chance again
Ready to take a chance again with you, with you.

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CRAZY FEELIN'

(As recorded by Jefferson Starship)

JESSE BARRISH

I love you so
You'll never know
Don't ever stop believing
Out of our minds time after time
It's such a crazy feelin'.

Feelin' good, feelin' high
Feel so free I wanna fly
Feel the sun, feel the ground
Feel it just go round and round.

I wanna stay day after day
Just a little bit longer
You close to me I gotta be
You know the love gets stronger.

Feelin' good, feelin' high
Feel so free I wanna fly
Feel the sun, feel the ground
Feel it just go round and round.

Ooo turnin' like a wheel
Changin' it for real
Whenever we are one
It's true always me and you
Every kind of weather.

I love you so
You'll never know
Don't ever stop believing
Out of our minds time after time
It's such a crazy feelin'.

Feelin' good, feelin' high
Feel so free I wanna fly
Feel the sun, feel the ground
Feel it just go round and round and round and round.

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NEW YORK GROOVE

(As recorded by Ace Frehley)

RUSS BALLARD

It's been a year since I was here on the street
I was passing my time away
To the left and to the right
Buildings tow'ring to the sky
And it's out of sight
In the dead of night
Here I am again in the city.
With a fist full of dollars
And baby you better believe I'm back
Back in the New York groove
I'm back, back in the New York groove
I'm back, back in the New York groove
I'm back in the New York groove
In the New York groove.

In the back of my Cadillac
A wicked lady sittin' by my side
Sayin', "Where are we?"
Stop at Third and Forty Three
Exit to the night it's gonna be ecstasy
This place was meant for me.

I feel so good tonight
Who cares about tomorrow
So baby you better believe
I'm back, back in the New York groove
I'm back, back in the New York groove
I'm back in the New York groove
In the New York groove.

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(Our Love) DON'T THROW IT ALL AWAY

(As recorded by Andy Gibb)

BARRY GIBB
DEREK WEAVER

Maybe I don't want to know the reason why
But lately you don't talk to me
Darlin' I can't see me in your eyes
I want you near but you're so far away
And it's losing you I can't believe
To watch you leave and let this feeling die.

You alone are the living thing that keeps me alive
And tomorrow (tomorrow) if I'm here without your love
You know I can't survive
Only my love can raise you high above it all.

Don't throw it all away our love
Our love don't throw it all away our love
Don't throw it all away our love
Our love don't throw it all away our love.

We can take the darkness make it full of light
But let your love flow back to me
How can you leave and let this feeling die
(Happy room)
This happy room would be a lonely place when you are gone
And I won't have your shoulder for the crying on
(No other love)
No other woman's love could be as true
I'm begging you.
(Repeat chorus)

We changed the world we made it ours to hold
But dreams are made for those who really try
This losing you is real
But I still feel you here inside.
(Repeat chorus)

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BEAST OF BURDEN

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

I'll never be your beast of burden
My back is broad but it's a hurting
All I want is for you to make love to me.

I'll never be your beast of burden
I've walked for miles my feet are hurting
All I want is for you to make love to me.

Am I hard enough
Am I rough enough
Am I rich enough
I'm not too blind to see.

I'll never be your beast of burden
So let's go home and draw the curtains
Music on the radio
Come on baby make sweet love to me.

Am I hard enough
Am I rough enough
Am I rich enough
I'm not too blind to see.

Oh little sister
Pretty, pretty, pretty, pretty girls.

You're a pretty, pretty, pretty, pretty, pretty, pretty girl
Pretty, pretty such a pretty, pretty, pretty girl
Come on baby please, please, please
I'll tell ya.

You can put me out on the street
Put me out with no shoes on my feet
But put me out, put me out
Put me out of misery.

All your sickness I can suck it up
Throw it all at me I can shrug it off
There's one thing that I don't understand
You keep on telling me I ain't your kind of man.
Ain't I rough enough
Oh ain't I tough enough
Ain't I rich enough
In love enough ooh ooh please.

I'll never be your beast of burden
I'll never be your beast of burden
Never, never, never, never, never, never, never be.

I'll never be your beast of burden
I've walked for miles and my feet are hurting
All I want is you to make love to me.

I don't need no beast of burden
I need no fussing, I need no nursing
Never, never, never, never, never, never, never be.

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WE'VE GOT TONIGHT

(As recorded by Bob Seger)

BOB SEGER

I know you're tired
I know you're weary
I know your dreams don't include me
Still here we are both of us longing
Longing for shelter from all that we see
Why should we worry no one will care babe
Look at the stars so far away
We've got tonight
Forget tomorrow
We've got tonight
Why don't you stay.

Deep in my soul
I've been so lonely
All of my hopes fading away
I long for love like everyone else does
I'll prob'ly keep searching even after the day
So there it is girl I've said it all now
And here we are babe what do you say
We've got tonight
Who needs tomorrow
We've got tonight babe
Let's slip away.

I know you're tired and weary
I know your dreams don't include me
Still here we are
Both of us longing
Both of us lonely.

We've got tonight
Who needs tomorrow
Let's make it last
Let's find a way
Turn out the light
Come take my hand
We've got tonight
Why don't you stay.

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NO TELL LOVER

(As recorded by Chicago)

LEE LOUGHNANE
DANNY SERAPHINE
PETER CETERA

Pretty smile, lovely face and a warm breeze
Now I need you lady
You're my no tell lover
Ev'ry night in a diff'rent place
I'll meet you, tender lady
You're my no tell lover.

Ev'ryone keeps tellin' me
That this affair's not meant to be
Even though I need you night and day
This affair's not meant to be
Even though I need you night and day
Walk away if you see me coming
Even though it's you I'm lovin'.

Ev'ry minute is an hour
Ev'ry day's a lonely lifetime
You're my no tell lover
The little time that we spend together
Just can't last forever
You're my no tell lover
Just can't last forever
You're my no tell lover.

Ev'ryone keeps tellin' me
That this affair's not meant to be
Even though I need you night and day
Walk away if you see me comin'
Even though it's you I'm lovin'.

I want her
I can't leave her
I won't leave without her
There's nothing left to say
I can't leave her
I won't leave without her
There's nothing left to say
I want her
I can't leave her.

I want her
I can't leave her
I won't live without her
She's my no tell lover.

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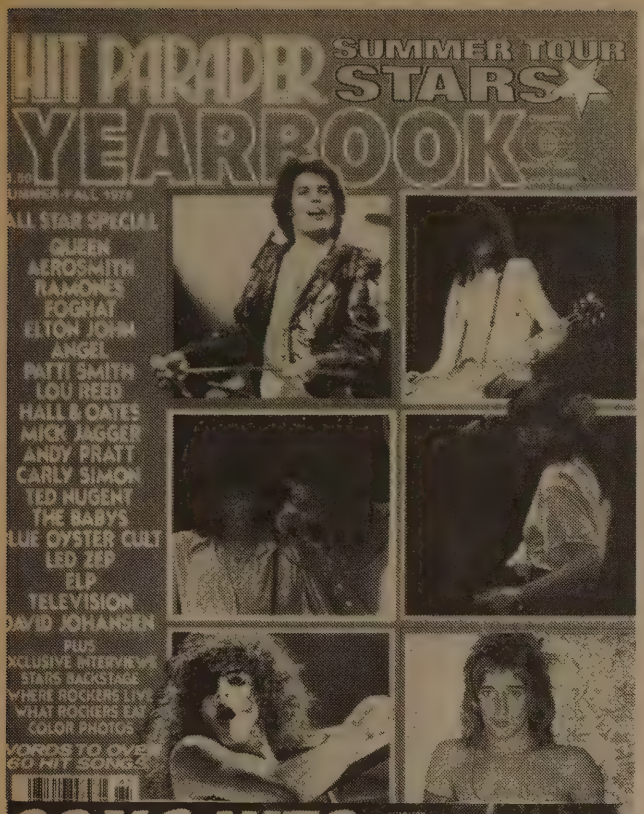

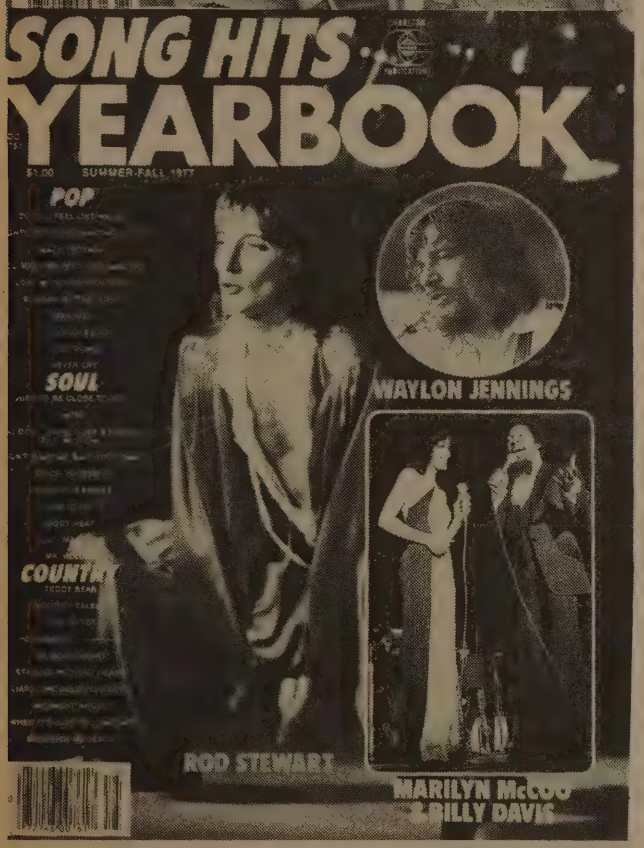

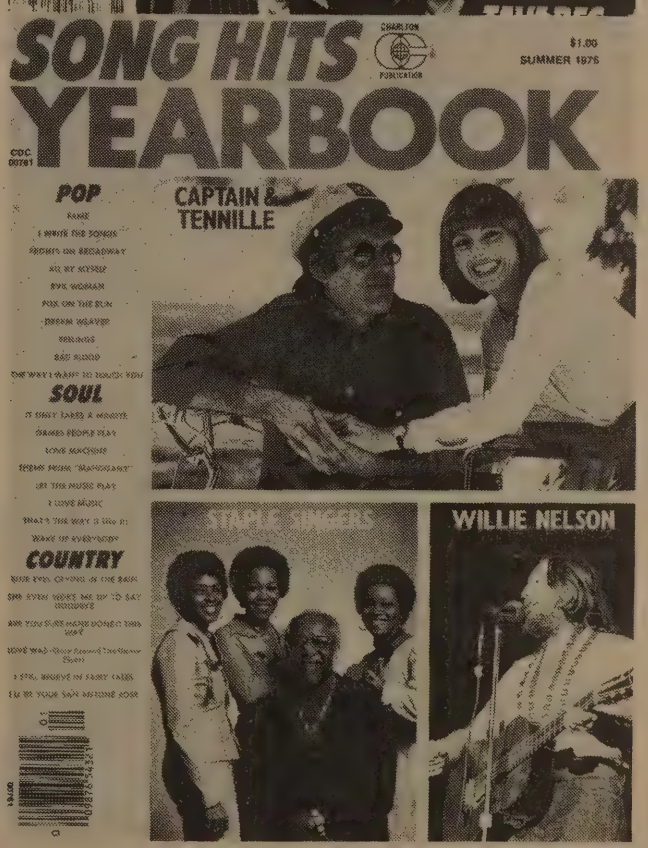

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BABY STOP CRYING

(As recorded by Bob Dylan)

BOB DYLAN

You been down at the bottom with a bad man babe
But you're back where you belong
Go get me my pistol babe
Honey I can't tell right from wrong.

Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
You know, I know
The sun will always shine
But baby please stop crying
'Cause it's tearing up my mind.

Go down to the river babe
Honey I will meet you there
Go down to the river babe
Honey I will pay your fare.

Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
You know, I know
The sun will always shine
But baby please stop crying
'Cause it's tearing up my mind.

If you're looking for assistance babe
Or if you just want some company
Or if you just want a friend you can talk to
Honey come and see about me.

Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
You know, I know
The sun will always shine
But baby please stop crying
'Cause it's tearing up my mind.

You been hurt so many times
And I know what you're thinking of
Well I don't have to be no doctor babe
To see that you're madly in love.

But baby please stop crying
Stop crying
Stop crying
Baby please stop crying
Stop crying
Stop crying
Baby please stop crying
You know, I know
The sun will always shine
But baby please stop crying
'Cause it's tearing up my mind.

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MY LIFE

(As recorded by Billy Joel)

BILLY JOEL

Got a call from an old friend
We used to be real close
Said he couldn't go on the American way
Closed the shop, sold the house
Bought a ticket to the west coast
Now he gives them a stand-up routine in LA.

I don't need you to worry for me
Cause I'm all right
I don't want you to tell me it's time to come home
I don't care what you say any more
This is my life
Go ahead with your own life
Leave me alone.

I never said you had to offer me a second chance
I never said I was a victim of circumstance
I still belong don't get me wrong
You can speak your mind
But not on my time.

They will tell you you can't sleep alone in a strange place
Then they'll tell you you can't sleep with somebody else
Ah but sooner or later you sleep in your own space
Either way it's o.k. you wake up with yourself.

I don't need you to worry for me
Cause I'm all right
I don't want you to tell me it's time to come home
I don't care what you say any more
This is my life
Go ahead with your own life
Leave me alone.

I don't care what you say any more
This is my life
Go ahead with your own life
Leave me alone.

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RIGHT DOWN THE LINE

(As recorded by Gerry Rafferty)

GERRY RAFFERTY

You know I need your love
You've got that hold over me
Long as I've got your love
You know that I'll never leave
When I wanted you to share my life
I had no doubt in my mind
And it's been you woman
Right down the line.

I know how much I lean on you
Only you can see
The changes that I've been through
Have left a mark on me
You've been as constant as a Northern Star
The brightest light that shines
It's been you woman
Right down the line.

I just wanna say this is my way
Of tellin' you everything
I could never say before
Yeah this is my way of tellin' you that every day I'm lovin' you so much more
'Cause you believed in me through my darkest night
Put somethin' better inside of me
You brought me into the light
Threw away all those crazy dreams
I put them all behind
And it was you woman
Right down the line.

I just wanna say this is my way of tellin' you everything
I could never say before
Yeah this is my way of tellin' you that every day I'm lovin' you so much more.

If I should doubt myself if I'm losing ground
I won't turn to someone else
They'd only let me down
When I wanted you to share my life
I had no doubt in my mind
And it's been you woman
Right down the line.

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"I wanted to talk about the record and the music, not about how many times my tongue has been dipped into virginal pockets."

GENE SIMMONS

(continued from page 4)

and impurify. So that's the beginning track that lasts about sixty seconds that goes right up to the first song, a song called 'Radioactive', it's got Bob Seger singing with me on the choruses, Joe Perry on guitar, me doing all the rhythm guitars, the same rhythm section throughout.

"Song two is a song called 'Burning Up With Fever', it's got Donna Summer singing three octaves above me on the choruses. Skunk Baxter and Elliot Randall playing lead guitar, me doing all the rest of the stuff. And another song after that called 'See You Tonight' which is vaguely Beatle-esque. And it's got Mitch and Joe from 'Beatlemania' singing along with me, sounding as good as the four moptops ever did. Which goes right into a song called 'Tunnel Of Love', lyrically the chorus is 'tunnel of love, tunnel of love, let me visit your tunnel of love', so it's a nice kind of religious song."

"Restating your theme."

"Initially Ace was going to do the solo, but he was too wrapped up doing his own record. And then let's see. Then 'True Confessions', the last song on side one. I've got Helen Reddy singing her heart out on 'True Confessions', and the Azuza Citrus College Choral doing a kind of very churchy middle with nothing else except them. The lyric in there is kind of soul blaring, the lyric is 'I'm not your social security, I'm not your star opportunity, but you can have me absolutely, all I need is true confessions.'

Gene breaks into song for a moment, then continues. "Side two opens up with a song called 'Living In Sin'. It opens up with a spoken voice, me saying something like, 'I know you write me sexy letters', and I breathe hard, hae hae, 'and you send your pictures for my wall, you find the hotel where I'm staying, and you build up your nerve and then you call' and it goes right into the chorus, 'I'm living in sin at the Holiday Inn', with Bob Seger singing backgrounds. Then in the middle of the song the phone rings, I pick it up, and on the other end is Cher surrounded by some other people breathing hard then screaming 'Is this really Gene Simmons'. And then at the end on the fade out everybody's going 'ooh hah ooh hah' as a kind rhythmic thing underneath, but everybody knows what that's about. So the second song after that is a song called 'Always Near You' which is a love song. Kind of vampiric, is that the right word?"

"Vamp or vampire?" I ask.

"Vampireish."

"You'd be the authority on that Gene. You're supposed to know these things."

"It is a love song. The lyric is 'I've just begun since you've gone to understand I'm the only one, and if you cross yourself at night I'll come and see you ... I'm always near you.' At the end it breaks into a vaguely Phil Spectorish choral sound.

"That goes right into a song called 'Man Of A Thousand Faces' which I've been meaning to do for about four years now. Originally it was going to be on 'Dressed To Kill', but we all decided that it would be too early and it would be showing too much. 'Man Of A Thousand Faces' initially started out as a kind of eulogy to Lon Chaney, Sr. The guy who was responsible for 'Phantom Of The Opera', 'Hunchback of Notre Dame', and various other classic characters.

"And then it turned into a very personal kind of song, *I'm* the man of a thousand faces, and then I realized while I was being pompous that it was really a universal kind of song, the last lyric is 'I can put on any face, you won't know me but it's no disgrace' and goes into the chorus, 'I'm the man of a thousand faces'. Really it's the kind of song that applies to everybody. Nobody is just the sum total of one face and or the sum of one appearance. I mean the legendary Richard Robinson is not just long hair or short hair or one kind of face or one mood or smiling or smirking or even frowning. Richard Robinson is at least a thousand different faces. You can be all kinds of different people all kinds of different ways with different other people. I mean you don't relate the same way to me I'm sure as you do to Lisa.

"So that goes into another song called 'Mister Make - Believe' which is again circa Beatles, *Rubber Soul* era sound. That goes directly into a song called 'See You In Your Dreams' which I recut. It was originally cut by Kiss on 'Rock And Roll Over' and it was always a little bit more special in my mind. I didn't think we captured it, having to do with a lack of time, you know we were between tours all the time, we'd always take off three weeks or so to do an album and then we'd go back on tour. So we really wouldn't have time to live with the songs and see it through to the end. I think all four albums will be very, very mature sounding albums. Anyway, anybody who has any sort of pre-assumed conceptions of Kiss will have to re-think what they think about the group. As soon as everybody hears the four albums.

"But anyway, 'See You In Your Dreams' was recut, it's got girl background singers, a big, heavy rock and roll track, Rick Neilsen from Cheap Trick is doing the lead guitar work. That leads directly into members of the New York Philharmonic Orchestra with some wonderful women singing in very high angelic ranges with Mr. Gene Simmons taking the lead on 'When You Wish Upon A Star'. Real, straight - ahead, with no tongue in cheek. Boy that'd be great, tongue in cheek."

"I'm glad you stick to the basic images, Gene."

"Sticking is the problem. Anyway, ..."

"What about the League of Decency when they give you an 'R' rating?"

"I don't think it's going to be like that at all. There's a lot of humor on the album. The sexual innuendos are soft even though some of the lyrics are very obvious it's not played ah, I think when you hear the album the flavor's going to take care of the stuff, in some places it does not sound at all like Kiss, in some other places it does. And in some places it doesn't sound like me or Kiss which is okay, because I can certainly break any kind of rules that I placed on myself in the first place. Nobody ever said to us you can't do this and you can't do that, it was self - imposed restrictions that we imposed on ourselves about who we were and what we were trying to do and ... you remember when you first met me I was sitting there with leather and jewelry and all the rest of that and I wanted to be what I was at the time."

We talk about other things for a moment. Then Gene continues. "Oh, so anyway, the album was sweetened in Los Angeles in June and July, then I flew to London, England and mixed the album at a place called Trident Studios."

"That's also where Paul mixed."

"As soon as I finished mixing it I came back to Los Angeles and played the album for Paul. He decided to finish his album with my engineer, Mike Stone, because he liked the sound of the record."

Our phone interview ends as Gene and I talk about the technical aspects of production, he tells me that mixing at Trident the sound was so loud you could almost see the guitars and other sounds. Then Gene leaves off with a phrase that I'll pass along to those who listen to records, "I think the only thing left to do musically is to hear the album." I couldn't agree more. (Lyrics quoted are copyright *©1978 Gene Simmons).*□

Ron Pownall

"I didn't expect it to happen you know, right down to the last minute, so it was a pleasant surprise."

BOSTON

(continued from page 5)

I'm going to do or anything else like that beforehand, says Scholz. "It's not necessary. I don't think any of us ever think about what we're doing onstage. The actual playing rock and roll to an audience seems very natural."

What may not be natural is the size of the halls since all the dates are in huge venues and it's difficult to create a feeling of intimacy with so many people. But after having played in clubs for audiences that were more interested in hearing dance music than the original songs the group would occasionally squeeze in, this is a snap.

"I was actually much less nervous when we began playing in front of 2,000 people than I was when we played small clubs because I knew the people were there to see us," says Tom. "As long as we did a good job and put on the best show we could, I knew we'd get a good reaction."

Since Boston went out on the road almost immediately after completing the album, there really wasn't enough time to prepare a "stageshow." But two weeks into the tour, Scholz felt that it was beginning to get together.

"It was rough going out on this tour," Scholz admits. "It was scheduled a lot earlier than it should have been, we really shouldn't have started until after the album had been out 2 or 3 weeks. But now that it's been out for a couple of weeks the audience knows the new songs and things are really falling into place.

"We only had 4 or 5 days to rehearse so we had to be satisfied with just getting the music together. We're gradually getting to the lights and so forth, we're doing the rest of it bit by bit.

"The band is doing a good job playing, better than last time, and we're in pretty good shape. I don't think the show will change noticeably from here on in..."

Having survived the recent managerial problems that plague many top groups, Boston is still a band of five friends who enjoy working together. Scholz acknowledges that there might be some competitive jealousies ("I'm sure there's some of that in any group...") but feels that they're even tighter now than before.

And even though their lives haven't changed dramatically in the 2 years since their rise to national prominence, this overwhelming success is somewhat of a "dream come true."

"I didn't expect it to happen you know, right down to the last minute, so it was a pleasant surprise," says Scholz. "But I don't feel like a rockstar ... We all still live pretty much the way we did before. Some of the guys in the band bought a house ('I'd say a new house but they weren't living in one at the time,' he laughs), and I got a car to replace the Pinto ... a little Datsun."□ Deane Zimmerman

PETER CRISS

(continued from page 47)

bluntly than most rockers in his position would. "A lot of kids just dig the show. Half the time I don't even know if they know what the hell we're singing about or what we're playing about. With 'Beth' they really listened because it did make the top ten, I did win a big award for it. They're going to listen again now (to the solo albums). I think it's going to make my audience bigger."

With his solo album, Peter traces his New York roots. In fact, the album has a New York City feel to it. Peter emphasizes that the album "is New York. Because I played clubs like Trudy Heller's and The Metropole. I played with Joey Dee for a while doing 'The Peppermint Twist'. There's a song I do called 'I Can't Stop The Rain', I open it up in an echo chamber like I'd be in a subway in New York. You know, this is New York. And it is very New York. I did some tunes in New York City, but I did the rest out here (LA). What I was afraid of was LA musicians — thinking oh man they're so laid-back, and let's take a health salad break, you know I'm not going to really get any kick-ass music from them and they're not going to play real New York City for me, but I was fooled. Because Vinny Poncia, my producer, was from Brooklyn, and he grew up in the streets also. He got musicians that really played very streetsie, very New Yorkish, which I needed very badly because I'm from New York. And I'm proud of it. I'm really from Brooklyn."

To achieve a unique sound on his album, Peter and his producer created a unique atmosphere in the studio. "Vinny set my drums up in the middle of the studio and put the other musicians

"It's *time*, man. We've been doing Kiss albums for six years. We've got to show everybody that there is more talent in the band than just that style."

Barry Levine Studios

Bob Gruen

"If you think about it, the sounds have changed so much. Like now the Bee Gees are in, and disco is very big. I mean I thought disco would last for a year..."

around me. He's the only producer I've ever seen who instead of sitting behind the board inside the control room playing it cool, sits outside in the studio. When I met Vinny and I set up that way I instantly got respect as an artist."

Among the songs that Peter chose for his album was Bobby Lewis's "Tossin And Turnin". "I always liked it because I have insomnia, and I can't sleep at night, I related to it, I used to do it years ago, and I thought of it and Vinny came up with it anyway. It's a great tune, I love it."

Peter recognizes trends in music outside of Kiss. He points out that sounds have changed, even in the time that Kiss has been together. "If you think about it, the sounds have changed so much. Like now the Bee Gees are in, and disco is very big. I mean I thought disco would last for a year, it's the biggest thing happening. And the song, 'You Matter To Me', is very disco, I did it as a disco tune, only my way. It's an old style, that we know about, that I brought back, and to them it will be a new sound all over again. Music is a circle, clothing's a circle, everything's a circle, it comes back. I want to bring back that era when Sam and Dave, Motown was really big then, and they had The Supremes and Shangrilas, and it was really a happening era. It was dancing music, and now dancing's back."

As for the future, Peter is excited about Kiss plans. After their tv movie, and the solo albums, Peter sees Kiss upcoming events as "We want to do another motion picture and do a soundtrack for it, like 'Help' or 'Hard Day's Night' and we'll probably do a three month stadium tour next summer. And we haven't been around by then for probably two years so kids will be dying to hear us and by hearing these (solo) albums they'll be dying to hear these songs, so it's going to be great."□

— Richard Robinson

ALICE COOPER SAYS HE KNOWS WHO HE IS

by Deane Zimmerman

It should come as no surprise that Alice Cooper took his recent hospital experiences and used them as the basis for an album and his forthcoming stage production. And recently, Alice has been only too happy to talk all about it.

Shortly after the release of "From The Inside" (written by Alice, Bernie Taupin and Dick Wagner and produced by David Foster), Alice flew to London for a three day promotional tour. Holed up in one of the Savoy Hotel's best suites — view of the Thames, marble bathrooms and all - Alice talked nonstop about his triumphs over alcoholism, his unique image and his return to the stage.

As the room service waiter wheeled in an elegant assortment of cucumber sandwiches, smoked salmon, and non - alcoholic beverages, Alice said, "I've always been a public drinker and I think that once you belong to the public as much as I do then the public cure should also be a part of it. In my case it should be the show."

HP: Having conquered alcoholism, do you now see yourself as a model for others, sort of the Betty Ford of rock?
Alice: Yeah, I like that company ... I look at everything theatrically so when people said "Are we going to keep this quiet?" I said "No, it's ridiculous to try and keep it quiet." First of all, it's the kind of thing that screams theatricality and we shouldn't let this experience go to waste; it's just too good of a story not to put on stage. Unfortunately it happened and it was tragic at the time but it did happen, I can't do anything about it, so let's all look at it and have fun with it.

HP: What made you finally decide to get help?
Alice: I just hit the end of the fuse. I was at the point where I was either going to totally pass out physically somewhere and end up in the hospital without my own commitment or I was going to commit myself. That was the hard part — taking that step, saying "I'm going to go in before it gets me."

I'm really glad I did it ... You don't have to kill yourself to become a legend. You don't have to die in the arts in order to become an Oscar Wilde or a Jim Morrison...

HP: How has it affected you?
Alice: I noticed so many things when I came out of the hospital. When I went in it was hard for me to understand what the public thought about me, you know an artist never really has a picture of what the public thinks of him. I had done 14 albums, they were all gold, and everyone thought I was real successful but the public didn't see that I was absolutely crazy. I put on this act that everything was cool but inside I was totally crazy. Nobody knew I was drinking 2 quarts of whiskey a day — they knew I was drinking but I wasn't drunk so nobody knew I was really in a lot of trouble...

When I got out of the hospital I felt like I was 17 years old again, I was so cleaned out and so clear about what I had done. It seemed like those 10 years were like a blur so this album feels like a virgin album, it feels like my first album. And my voice cleared up and went up three notes in range...

HP: Do you listen to your earlier albums?
Alice: Oh yeah, all the time but it's hard because it's a whole different era, a different person ... I listen to them and think "Gee, why didn't I do that with that song..." I'm sure The Beatles listen to "Sgt. Pepper" and say "Why didn't we do that better" and we would sit back and say "How could they possibly do it better?"

When I came out of the hospital I wanted to do everything brand new. I'd never worked with another lyricist before, and I had done all my lyrics, so I got together with Bernie, who's my best

friend. We've been threatening to work together for years so I finally said I can do it, let's really get involved...

HP: How involved were you?

Alice: I'd say we spent 500 hours just on this project ... I was an absolute firecracker as far as my whole attitude, I was so naturally wound up by my new head that I was just wearing everyone out around me.

It's not hard for me to make a decision now where before, a decision was really impossible for me to make. I'm probably there 99% of the time on everything. We did all the writing, we went in there for every track and we picked all the musicians. I hadn't done that before because I just wasn't capable and Ezrin (Cooper's previous producer) had his own mind about things like that whereas with Foster, this is only the 2nd or 3rd album he's produced. He's fresh and he has all these ideas and he totally responded to what we wanted to hear. Bernie had a lot to do with production too. It's the first time I ever had an album that came out sounding exactly the way I wanted it to sound.

HP: Is Bernie going on tour with you?

Alice: I keep trying to talk him into it. He's an extremely talented actor and I want him to play Millie in "Millie and Billie," ha ha ha. The only way I can get him in there is if I can get him into a pool game and he loses.

HP: What new theatrics are planned?

Alice: Well, we've taken the audience into the nightmare and the hell thing and now I'm going to take them into a very strange, surrealistic kind of recreation room in a mental hospital. The whole thing will have kind of an Escher (European artist, M.C. Escher), look the angles will be all off and you won't be able to quite tell what everything is but it'll have a real mental institution kind of look to it.

HP: Are you designing the sets?

Alice: Oh yeah, everything. I have total control and I like that very much. We're going to have some really different things this time. There's a song called "Jackknife Johnny" that I want to do as a ballet, with one guy as a Viet Cong and the other as an American GI but I want it to be a ballet with bayonets ... something that the audience has never seen before. It's not going to be artsy - fartsy, it'll be real Alice Cooper, very Cooperesque.

I don't know if people think my image is changing, but the Alice Cooper thing is just going in a different direction. There's always that negativity there ... but now it's classier than it used to be, the theatricality is really classy.

We're not dwelling on the rebellion because we've already done that whole punk rock thing, that's built into us anyway. I don't even like the word "negative" anymore, but I think when people think of Alice Cooper they think there's going to be a certain black humor involved, no matter what it is.

HP: Are you going to do any other media events around this theme, like a TV Special or movie?

Alice: Not TV, I don't think rock belongs on TV in the least bit. I've never seen anything come off right on TV when it comes to rock and roll but I have been approached by people who want to do this thing as a major motion picture. We're already working with 2 or 3 writers but I can't mention their names until we work out a deal. But when we do, it'll be a real full - blown musical.

HP: Do you ever think about working in other areas of show business?

Alice: Well, later on I could dedicate more time to doing things like even writing a movie or acting in one but as it is, right now, I want to do the things I'm really comfortable with, and that's putting on a production and touring again. I really want to go out and destroy the country with a new production.

HP: You've been quoted as saying you'd like to produce stage shows for other groups. Is that true?

Alice: Yes, if they would give me 100% control. I would love to, cause if you think of it, can you tell me what anybody in Chicago looks like? Ha ha ha. Or anybody in — name me any bands ... Bands have just totally forgotten about image. It seems to me that there are certain bands that are out to make 2 or 3 records and that's it, they've totally forgotten about their public image ... I couldn't tell you what anybody in Boston looks like. That aspect of rock and roll has totally been forgotten.

HP: Don't you think theatrics can get kind of gimmicky?

Alice: If it's treated gimmicky, it'll come off gimmicky, but I totally believe that you can do it with class. There are certain people that are very classy and do it right, I think David Bowie's got a lot of class when it comes to his public image and I think Mick Jagger and those people have a lot of class...

HP: There's always been a certain confusion about your image. Is the real Alice the one who plays golf and invests his money, or the lunatic on stage?

Alice: I kind of like that confusion myself, ha ha ha, but I'm not at all confused, I'm totally aware of what I'm doing. I don't particularly know if I want the audience to know who I'm going to be when they see me... □

HALL HOLDS ALBUM AS DUO SUCCEEDS

Even while Daryl Hall and John Oates were on tour, with their *Along The Red Ledge* lp selling in excess of 700,000 albums, a Daryl Hall solo album remains unreleased.

"We're just holding it back for awhile," said Daryl, "until there aren't so many things happening. At first it was frustrating to me not to release it, but then I thought about it and realized that it didn't matter. We do so much that I don't think about any of it all that seriously anymore."

"I had originally planned to call the album *Sacred Songs,"* said Daryl, "sort of tongue in cheek though, because nothing is sacred anymore."

"I used to think that each song was so important. It was part of my life. I went through a certain turmoil to get it written, and all that. But now, the songs just seem to come."

"Each song expresses a moment, and if it comes out right, that's good. If it doesn't, that's all right too. There's always another song."

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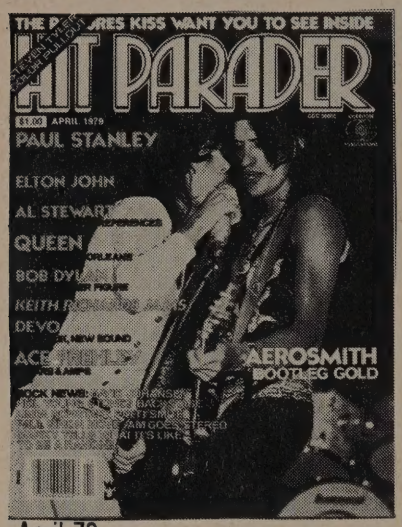

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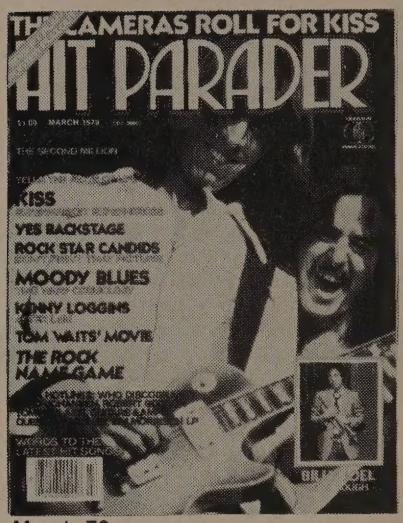

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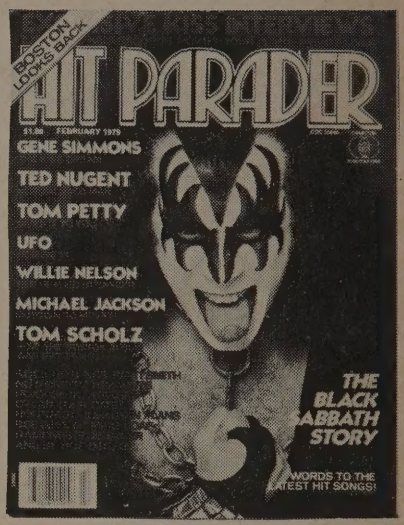

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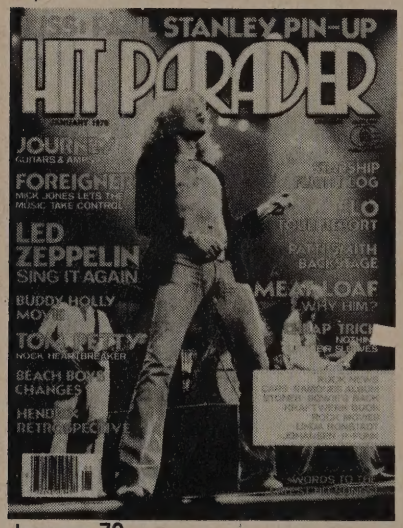

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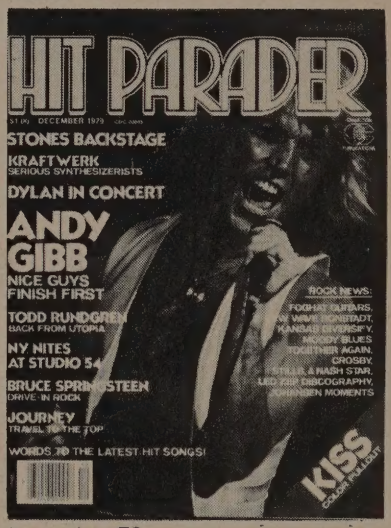

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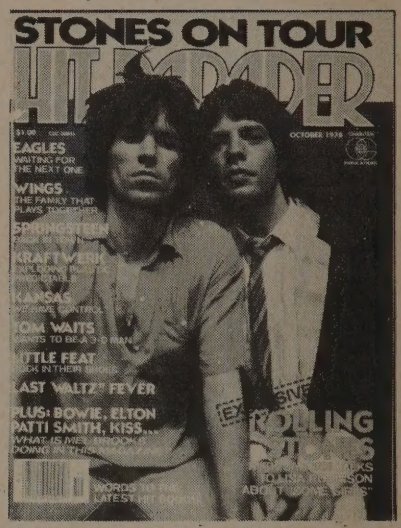

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